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ABSTRACT

This curriculum guide has been prepared for use by both the music specialist and the classroom teacher in New York City. It outlines areas of musical subject matter appropriate for students in grades five and six. The materials are presented in six sections. "Rhythmic Experiences" introduces students to a variety of meters and rhythms through movement, singing, instruments, and reading. "Singing Experiences" advocates expressive singing through the use of good tone quality, accurate intonation, proper diction, and correct breathing and phrasing. "Listening Experiences" exposes students to a great range of music to illustrate the concepts of rhythm, tempo, timbre, dynamics, melody, tonality, etc. "Instrumental Activities" shows students how to use available classroom instruments and apply them resourcefully as accompaniments to songs and recorded material. "Music Literacy" trains students to be able to read and play simple melodic patterns. "Creative Musical Experiences" gives students opportunities to experience the creative process by composing and improvising. A glossary, a 217-item song title anthology (listed under 12 music concepts and keyed to 9 published song collections), a list of 14 supplementary books, guitar playing suggestions (with 85 song suggestions), a brief description of the Kodaly method, and information on 9 music careers conclude the guide. (PPB)

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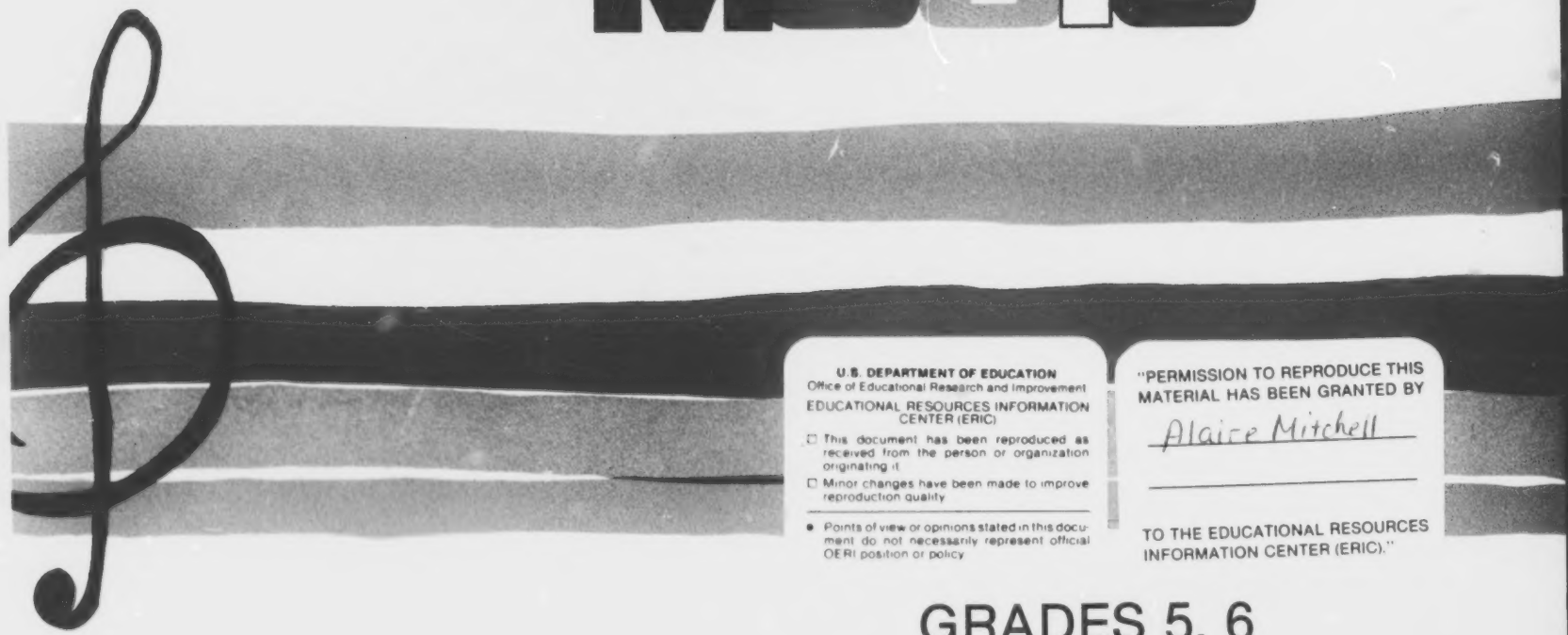

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Foreword

An appreciation of the limitlessness of music is a vital part of the educational experience. It goes beyond folk songs and symphonies, and "music" as such. There is music in poetry and speech; there is dance in music and music in dance; there is mathematics in music; there is (as Kepler described it) the "music of the spheres," and there is a rhythm in nature. Music is cultural and natural in its forms. Not only are we touched by it, but actually we are a part of it.

By providing students with a balanced introduction to this broad spectrum of music and musical experiences, teachers may set a direction towards a fine appreciation of beauty and the infiniteness of music.

The best time to lay the foundation for appreciation is when children are in elementary school. This guide, *Teaching Music, Grades 5-6,* continues the lesson plan design of *Teaching Music, Grades K-4,* incorporating a very broad scope of material. It can serve the classroom teacher as well as the music specialist.

Fundamentally, music is an art of the "moment," and the active participation in music-making, be it as listener or player, is an essential concept in this bulletin.

The study of music not only helps develop skills useful in other subject areas (*e.g.*, listening, reading, following directions, teamwork, analytic thinking), but also serves as a great unifying force for any group of people. We recognize that the continued refinement of the quality of sound is essential to music making. It is hoped that this guide will encourage and support the efforts of elementary school teachers in creating musical experiences that are enjoyable, instructive, and uplifting.

Charlotte Frank

Charlotte Frank
Executive Director
Division of Curriculum and Instruction

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Developing and producing the bulletin has been the responsibility of the Office of Curriculum Development and Support, Morris Freedman, Director. Originally initiated under the aegis of Leo Sevush, formerly Director of Music Unit, the bulletin was completed under the supervision of Herbert Gardner, Assistant Director of the Music Component of the Cultural Arts Unit, Marcia Friedmutter, Director.

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Finalization of the curriculum was done by Ms. Ober and Mr. Greitzer with the assistance of Jeanette Carlson, retired supervisor of music and Barry Solowey, teacher, Central Park East Elementary School. Page layout, music copying, photographs, and career education supplement were all done by Mr. Solowey.

Members of the Curriculum Editorial/Production Unit who helped to produce the book were Maureen Maguire, coordinator of book production; Deborah Epstein, typesetting; Conrad Nunnally, mechanicals; Peter Dews, editor; and Kathleen Asvestas, artwork.

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Introduction

This curriculum guide has been prepared for use by both the music specialist and the classroom teacher. It outlines the areas of musical subject matter appropriate for students in grades five and six. Of greater importance, it offers suggestions for approaches to music teaching which are designed to challenge the curiosity of students and involve them actively in the music making process. To accomplish this objective, we have suggested a series of sample teaching lessons; these sample approaches can and should be adjusted to suit the individual needs of your students. While we have made a considerable effort to include outstanding song material, we realize that the song repertoire is always growing. In reference to this, it should be noted that the procedures suggested in this guide are not dependent on the song material indicated. We sincerely hope that teachers will incorporate more current song material as it becomes available, and also a greater variety of popular, traditional, folk, and ethnic material than we could possibly include in this monograph.

The role of the teacher in the music classroom is to set up a learning environment in which the student can have satisfying experiences with music in a variety of ways: through movement, singing, experiences with instruments and opportunities to create. The teacher, conscious of the scope and sequence, leads but also follows, building on the students' interests, ideas, and discoveries. In planning musical activities, it is essential that the teacher realize that basic to providing the students with a foundation for musical growth is the need to provide activities through which students learn to conceptualize what they hear, to think in the language of sound, to make musical judgments, and to evaluate their efforts.

Music is unique among all areas of the elementary school curriculum. It combines the development of skills with the development of intellectual concepts and creativity. It is constantly encompassing the realm of human feeling. Above all, the teacher should keep in mind that music is a vehicle for personal expression through sound. Like all other creative activities, music learning requires an environment in which the students' ideas and efforts are supported and encouraged. It is our fervent hope that this curriculum guide will be of assistance in bringing you and your students closer to the world of music.

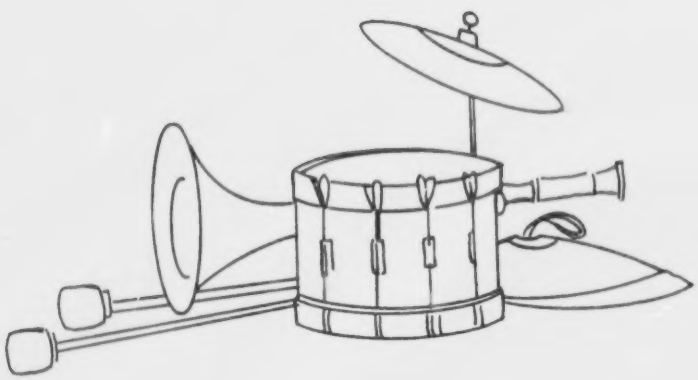
Scope and Sequence: Grades 5 and 6

Rhythmic Experiences	***Singing Experiences***	***Listening Experiences***
Students will recognize and respond — through movement, singing, and use of instruments, and to some degree through reading — to a wider variety of meters and rhythms: COMPOUND METER — 6 9 12 8 8 8 UNEVEN METER — 5 5 7 4 8 8 CHANGING METER Syncopation Rhythms using dotted patterns	Students will be able to sing expressively — with good tone quality, accurate intonation and proper diction, breathing, and phrasing: UNISON SONGS TWO PART SONGS Rounds and Canons Descants Partner songs Simple two-part songs (especially those with parallel parts in thirds or sixths)	Students will be able to hear and discuss elements of music: Rhythm and Tempo Timbre (vocal and instrumental quality) Dynamics (loud and soft, accents) Melody Tonality (major, minor, atonal) Harmony Style Form (phrases, variations, two- and three-part song form) Students will have a wider exposure to great music of the past and present and become familiar with a minimum repertoire of classic works.

Scope and Sequence: Grades 5 and 6

Instrumental Activities	*Music Literacy*	*Creative Growth*
Students will know how to use available classroom instruments and to apply them resourcefully as accompaniments to songs and recorded material. 1. Unpitched rhythm instruments — tambourine, claves, drums, guiro, maracas, etc. 2. Pitched rhythm instruments — autoharp, resonator bells, xylophone, etc. 3. Wind instruments — such as the recorder. 4. Orchestral instruments, where available.	Students will recognize the common music symbols — staff, clefs, time signatures, etc. Students will be familiar with the meaning of terms commonly used in music, such as *allegro, moderato, vivace, piano, forte, crescendo,* etc. Students will be able to read and play simple rhythms using quarter notes, eighth notes, half notes, whole notes, and the corresponding rests. Students will be able to read and play simple melodic patterns.	Students will have opportunities to experience the creative process by: 1. composing for instruments — original pieces, accompaniments to songs, poems, and stories 2. participating in improvisational activities with vocal and instrumental sound.

Rhythmic Experiences



Introduction

Rhythm, the force that generates musical flow, has a special interest for the young student. Children enjoy listening, moving, and playing to music strong in this element. Therefore, the teacher should consider rhythmic experience an effective tool for motivating interest and involvement in the musical process.

Every music lesson should provide opportunities for rhythmic activity through singing, movement or instrumental participation.

At this level the students should learn about compound meter $\left(\begin{matrix}6 & 9 & 12\\ 8, & 8, & 8\end{matrix}\right)$, syncopation, changing meter, and uneven meter $\left(\begin{matrix}5 & 7 & 5\\ 8, & 8, & 4\end{matrix}\right)$.

Lesson 1: *Teaching a New Meter*

There is rhythm in everyday speech, in poetry and prose as there is in music.

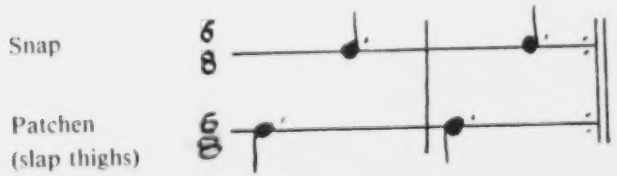
Procedures

The use of language is an excellent way of developing rhythmic understanding. For example, limericks lend themselves to the teaching of $\frac{6}{8}$ meter. (dactylic rhythm = ♩♪♩♪)

Chart 1

There *was* a young *la*dy whose *chin* . . . .
Re*sem*bled the *point* of a *pin;* . . .
So she *had* it made *sharp,*
And *pur*chased a *harp*
And *played* several *tunes* with her *chin.*

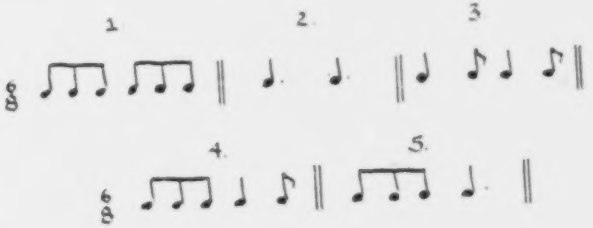
1. Using Chart 1, have the children read and recite the limerick while you play the drum on the accented beats. Keep a steady beat throughout.
2. This time the teacher recites the limerick while the class performs the following patch-snap pattern:



(The teacher establishes the rhythm with the class and then enters reciting the limerick.)

Suggestions

1. $\frac{6}{8}$ meter is COMPOUND METER: it consists of a basic duple meter, with each beat subdivided into three. (See examples 1-5 below.)



2. When the tempo is slow—as, for example, in "Greensleves," the pulse is felt and counted in 6 (each ♪ receiving one beat). When the tempo is fast, as in "Consider Yourself," the pulse is felt in 2 (each ♩ receiving one beat).

3. Since the character of the limerick lends itself to a lively tempo, it should be counted in 2.

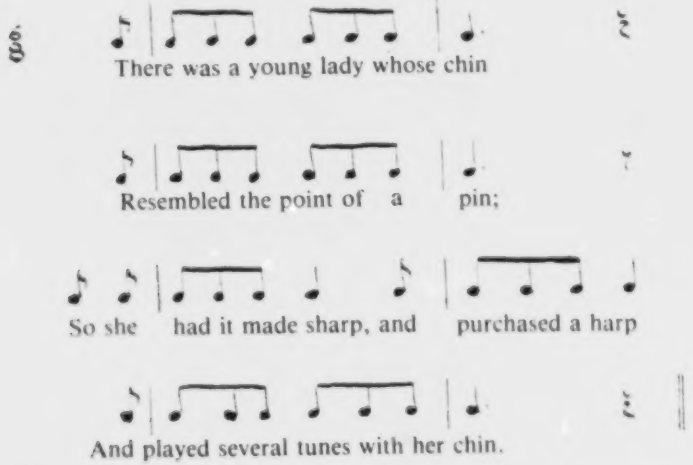
Preparation

1. Prepare charts 1 and 2.
2. Have a drum available.
3. Prepare flash cards of $\frac{6}{8}$ rhythm patterns.

Procedures

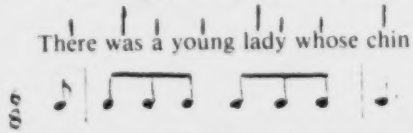
3. The children say the words while clapping the word rhythms. (Chart 2 shows rhythms as children clap on every syllable.)

Chart 2


There was a young lady whose chin
Resembled the point of a pin;
So she had it made sharp, and purchased a harp
And played several tunes with her chin.

4. Divide the class into two groups. One group performs the slap-snap while the other group claps and says the word rhythm pattern (Chart 2).

5. Using one or several lines of the limerick, compare the word rhythm patterns with the notated rhythm patterns.



6. Extract rhythm patterns (for board or flash cards) and drill by reading, tapping, and clapping. The rhythms may be read in sequence or in random order. (See Preparation item 3.)

Suggestions

Follow-Up

1. Use one of the rhythmic patterns on the preceding page as an *ostinto* to accompany the recitation of the limerick. Try several different *ostinati*.

2. Create an original melody for the limerick.

3. Have the class write their own limericks and notate the rhythms.

4. Prepare a performance version for the assembly using body sounds, instruments, or mouth sounds as accompaniment.

5. Write the score for any of the above.

Additional Limericks

A cheerful old bear at the zoo
Could always find something to do.
When it bored him to go
On a walk to and fro,
He reversed it, and walked fro and to.

A housewife called out with a frown
When surprised by some callers from town,
"In a minute or less
I'll slip on a dress"—
But she slipped on the stairs and came down.

Additional Poems in Dactylic Rhythm

"A Visit from St. Nicholas"—Clement C. Moore
"Animal Crackers"—Christopher Morley
"A Legend of Okefenokee"—L.E. Richards
"The Swing"—Robert Louis Stevenson
"Johnny Appleseed"—Rosemary and Stephen Vincent Benet

$\frac{6}{8}$ *Rhythm Listening Repertoire*

American Salute—Morton Gould *(Adv. in Music,* Grade 5, Vol. 1)
Barcarolle from *The Tales of Hoffman*—Jacques Offenbach *(Adv. in Music,* Grade 3, Vol. 1)
Fantasia on "Greensleeves"—Ralph Vaughan Williams *(Adv. in Music,* Grade 6, Vol. 2)
Norwegian Rustic March—Edvard Grieg *(Adv. in Music,* Grade 4, Vol. 1)
Semper Fidelis—John Philip Sousa *(Adv. in Music,* Grade 3, Vol. 2)

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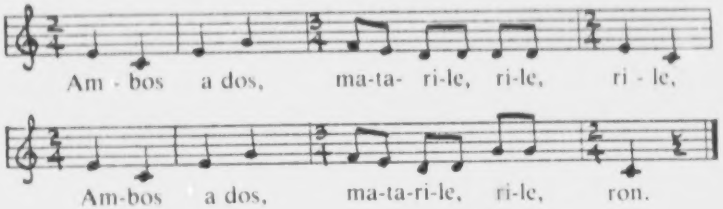
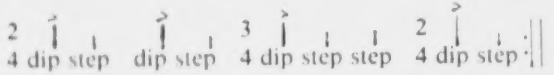
Lesson 2: *Changing Meter*

Procedures

1. Teach *Ambos a Dos* from song chart.

Ambos a Dos

2. Class sings song while teacher demonstrates dip-step pattern.



(repeat)

3. Have part of class sing while others perform dip-step pattern.

4. Teacher draws 9 vertical lines on board representing the beats of the first four measures. Teacher elicits dip-step pattern, and indicates it under the strokes (d = dip, s = step).

5. Teacher places accents over strong beats (dips) and indicates changing meter patterns (1-2, 1-2, 1-2-3, 1-2).

6. Teach instrumental accompaniment using rhythm score.

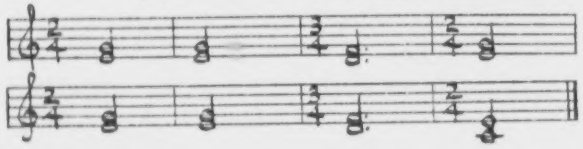
7. Combine singing with instrumental accompaniment.

8. Rehearse the singing, playing and moving. Perform as an integrated piece.

Suggestions

1. Learn the song thoroughly.
2. Prepare a chart of the song.
3. Practice dip-step pattern for demonstration.
4. Prepare rhythm instruments and rhythm score.

Optional Harmonic Accompaniment



Evaluation

1. The students recognize the changes in meter by singing, playing and moving in response to the changes.
2. Select recordings with constant meter and others with changing meter. Play segments of each to have class identify those with constant and those with changing meter.

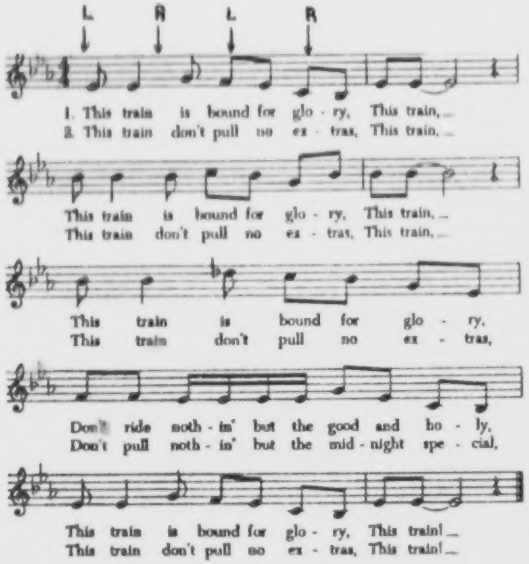
Follow-up

1. Have children compose and perform a rhythm score utilizing a change in meter.
2. Teach other songs with changing meter and similar procedures.

Lesson 3: *Introducing Syncopation*

Procedures

1. Teach the song *This Train* from music text or song chart. (In singing, always accent the word *train.)*

This Train (American Folk Song)

L R L R
1. This train is bound for glo - ry, This train,
2. This train don't pull no ex - tras, This train,
This train is bound for glo - ry, This train,
This train don't pull no ex - tras, This train,
This train is bound for glo - ry,
This train don't pull no ex - tras,
Don't ride noth - in' but the good and ho - ly,
Don't pull noth - in' but the mid - night spe - cial,
This train is bound for glo - ry, This train!
This train don't pull no ex - tras, This train!

2. Sing the song dropping the shoulders alternately—left, then right—and snapping the fingers on beats 1,2,3 and 4 (see the arrows). Drill for accuracy.

3. Have the class clap and sing the word rhythms.

*From *Exploring Music, Book 4* (New York: Holt, Rinehart and Winston, 1975). Reprinted by permission of the publisher.

Suggestions

1. When the regular rhythm of music is altered by accents occurring at places other than the regular metric accents—for example, the downbeats of the measure—we have an effect called SYNCOPATION. Syncopation is commonly used in jazz, Latin-American music, and spirituals.

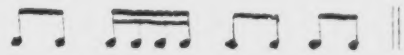
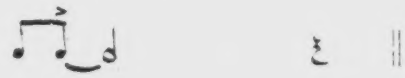
2. In this song, the syncopation will always fall on the word "train" which should be accented.

3. In learning the song, observe the Db in measure 5. Use a pitched instrument to verify the correct tone.

Preparation

1. Practice the shoulder drop and finger snaps for demonstration purposes.

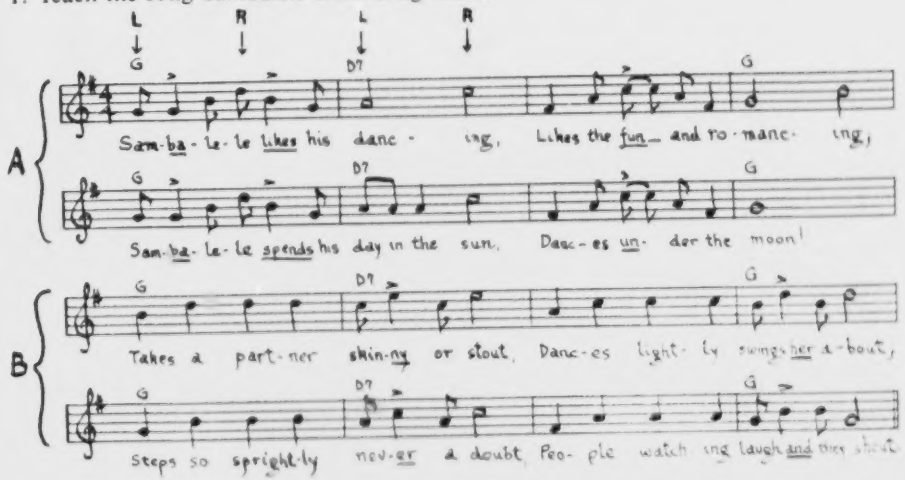
2. Practice clapping and saying the word rhythms accenting the word "train."

Procedures	**Suggestions**
4. Divide the class in two. Have one half snap and move shoulders on the beats indicated by arrows; have the other half sing and clap the word rhythms, accenting the word *train*. After singing, teacher asks if the snaps and the accented claps come exactly at the same time. (No, they shouldn't.) What do the word accents do to the music? (Possible answers are, "It sounds jerky, jazzy, uneven.") 5. Write the term SYNCOPATION on the chalkboard, define it, and explain that the word rhythms of *This Train* are syncopated. 	3. Prepare rhythm flashcards of syncopated **(syn.)** and unsyncopated **(unsyn.)** rhythms from the song. 1. **(syn.)** 2.  **(unsyn.)** 3.  **(syn.)** ***Evaluation*** Using prepared flashcards (above), ask students to clap and identify syncopated and unsyncopated patterns. ***Follow-up*** 1. Use flashcards to practice reading and clapping rhythms. 2. Use one of the flashcard rhythm patterns as an instrumental accompaniment throughout.

Lesson 4: *More about Syncopation*

Procedures

1. Teach the song *Sambalele* from song chart.


L R L R
A
B
Sam-ba-le-le likes his danc-ing, Likes the fun— and ro-manc-ing,
Sam-ba-le-le spends his day in the sun, Danc-es un-der the moon!
Takes a part-ner skin-ny or stout, Danc-es light-ly swings her a-bout,
Steps so sprightly nev-er a doubt, Peo-ple watch-ing laugh and they shout.

2. Sing the song dropping the shoulders alternately—left, then right—and snapping the fingers on beats 1 and 3 (see the arrows). Drill for accuracy.

3. Have the class clap and sing the word rhythms.

4. Divide the class in two. Have one half snap and move shoulders on the beats indicated by arrows; have the other half sing and clap the word rhythms (accenting the underlined syllables). Groups reverse parts. Do the snaps and the accented claps come exactly at the same time? (No!)

5. Review the term SYNCOPATION.

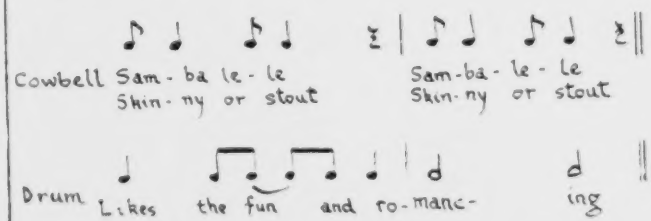
Suggestions

Sambalele is a song from the Caribbean containing more complex syncopation.

1. Note that the song is divided into two parts (A and B), each two lines in length. The harmonic pattern of each four-measure line is the same (G D7 D7 G). Therefore, sections A and B can be sung simultaneously as a two-part song.

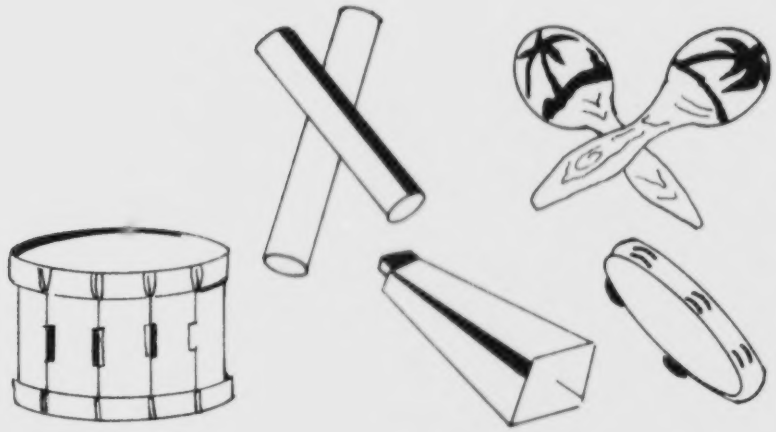
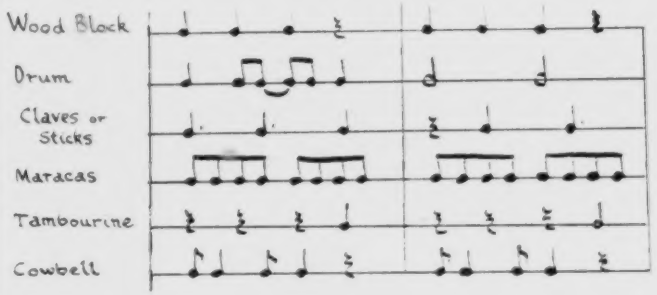
2. Since the harmonic pattern remains constant, an autoharp, guitar, or piano accompaniment is simple to do.

3. Relate the word rhythms to the notated song rhythms when teaching the rhythm score below. Specifically:



Where possible, encourage the children to think their word rhythms as they play their instruments.

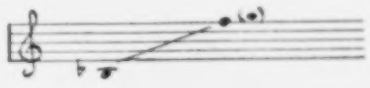
4. Note that section B contains a two-measure melodic pattern that is repeated three times, one step lower each time. This repetion is called a SEQUENCE.

Procedures	Suggestions
	***Evaluation*** Prepare flash cards of rhythms selected from the song and/or rhythm score to test students' recognition of patterns. ***Follow-up*** 1. Sing as a two-part song. See item 1 under Suggestions. 2 Teach the suggested instrumental score and add it to the song as an accompaniment.  3. Have students create their own rhythm score. 4. Identify syncopation in recorded selections.

Singing Experiences

Introduction: *Improving Vocal Quality and Extending Range*

The voice of the fifth and sixth grader (10 to 12 years) is stronger, richer, and capable of singing over a wider range than was possible in the earlier grades.



At some time during this period, boys may experience voice changes. (See *Changing Voice* below.)

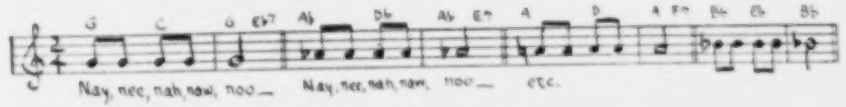
The upper register can have a quality that is uniquely beautiful. Achieving it should be an aim for this level. Examples of this quality are found in recordings by the Vienner Sangerknaben, by Amahl in *Amahl and the Night Visitors,* and in the children's singing on the *Making Music Your Own* recordings.

Improving the Quality of Singing

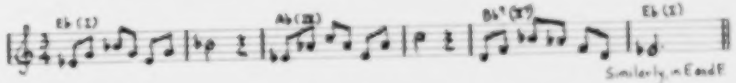
Two techniques of singing involve so-called HEAD TONES and CHEST TONES. The head-tone quality is the light, flute-like quality of the child voice. Chest tones are most commonly associated with the adult male or female voice—in the latter case the example is the female "pop" singer. To get the lovely, light, child soprano voice, several approaches are possible.

1. Insist on softer singing. The almost immediate result is a lighter, less forced quality. At the same time, the teacher can introduce the term HEAD-TONE QUALITY and work for it.

2. The light head-tone quality is helped by shaping the lips as if saying "oo." The rounding of lips in saying the "oo" helps draw the singing energy center forward and up into the head. Practice the vocalise below in two ways; first by singing the *nay, nee, nah, naw, noo* sounds, then by singing each of the same sounds with the lips held in the "oo" position. Note the difference in quality. If possible, record and ask the students to note the difference.



Sing the chordal vocalises below lightly, again thinking head-tone quality and with lips rounded.

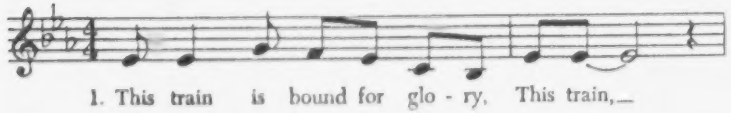


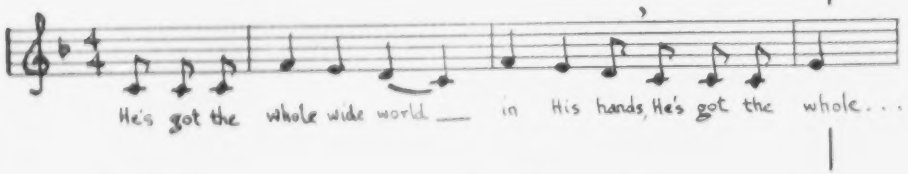
Practicing vocalises for improved quality is not really difficult if the students are given a comparision of warm-ups in sports to warm-ups in music. Vocalises should be fun experiences.

3. Give attention to breathing and its relationship to phrasing. Correct breathing—diaphragmatic supported breathing—requires relaxation of the shoulders and the stomach muscles, so that the lower area of the lungs is filled. The chest *does not* expand when breathing diaphragmatically; rather it is the stomach area that expands, the chest and shoulders remaining relaxed and virtually motionless.

   Study and learn each song you plan to teach. Determine the logical breathing points, taking into consideration the text and the music. Indicate the breath marks in your own copy, using the comma (') sign.

   In "This Train" (below) practice singing the entire line on a single breath, since both musically and textually the phrase continues through measure 2.



   In the descant for "He's Got The Whole World," the breath must be taken after the word "hands" because, again, this is where both the text and the music indicate the breathing point.

4. Give attention to careful articulation of words. The consonants generally help delineate the rhythm, so they should be sung cleanly and crisply. The vowel sounds delineate and sustain the melodic flow; concentrate on good quality and accurate pitch on the vowels.

5. *Changing Voice (Cambiata).* As boys approach adolescence, their voices begin to change both in range and tone quality. At this time, the boy's voice range becomes limited and his tone quality deeper and huskier. Also, there are times when his voice will crack or squeak because of the changes he is undergoing. Boys tend to be self-conscious and reluctant to sing because of their lack of control of their voices. The teacher should be alert to these changes and provide song materials that do not overtax the boy's voice. Limit vocal parts to a medium range.

   Cambiata Range

6. Finally, the song repertoire should consist of quality song materials. The musical experience of the student should include folk, popular, and classical selections.

   Good singing quality and good intonation, clear articulation, and intelligent phrasing form the basis for improved singing by our students.

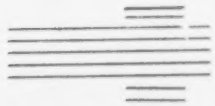
What the Teacher Should Know About Key and Tonality

The Staff and Clefs

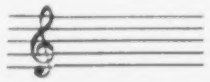
Music is written on a staff of five lines and four spaces. *Ledger lines* may be added to write above or below the staff. *Clefs* are symbols that delineate the name and pitch of notes. The relationship of the staff and clefs with the piano keyboard is shown on the chart at the right.

Only the first seven letters of the alphabet (A through G) are used as names of notes. *Flats* (♭) and *sharps* (♯) modify the pitch of a note. A sharp before a note raises it one half-step. A flat before a note lowers it one half step.

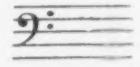
THE STAFF



Ledger Lines



G or Treble Clef



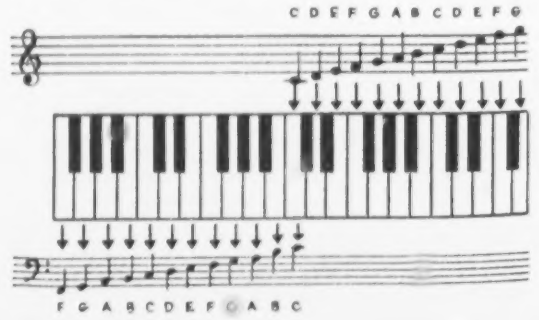
F or Bass Clef

Scales and Key Signatures

Traditional music usually has a feeling of a tonal center or *key*. This depends on melodic and harmonic relationships in the musical texture of a piece. Where there is a feeling of key, or tonality, the pitches will be found to make a definite pitch interval pattern called a *scale*.

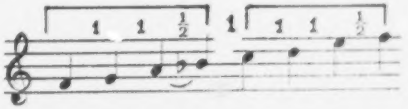
The Keyboard

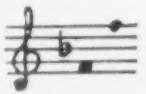
The relationship of tones is best understood by a study of the keyboard.



The Major Scale Pattern

The interval pattern is a whole step or two half-steps.

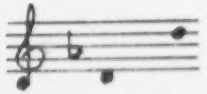


F Major Scale

Key Signature, F Major

The Minor Scale Pattern

(Note that the interval pattern is different.)

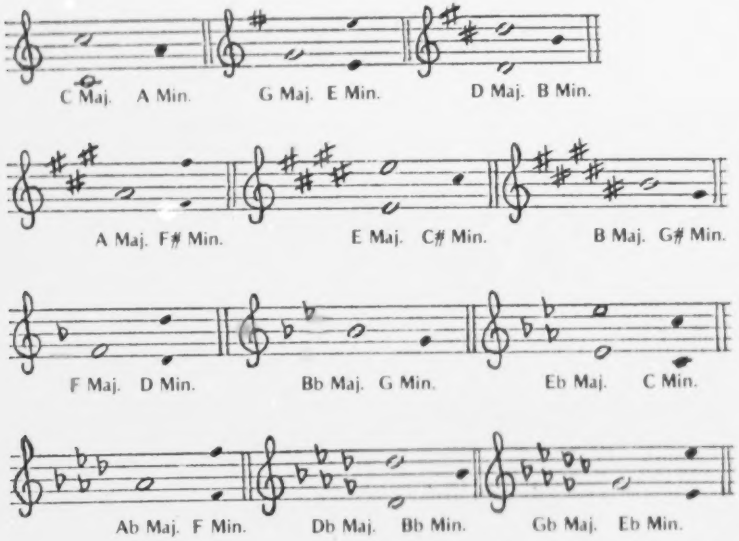
D minor Scale



Key Signature, D minor

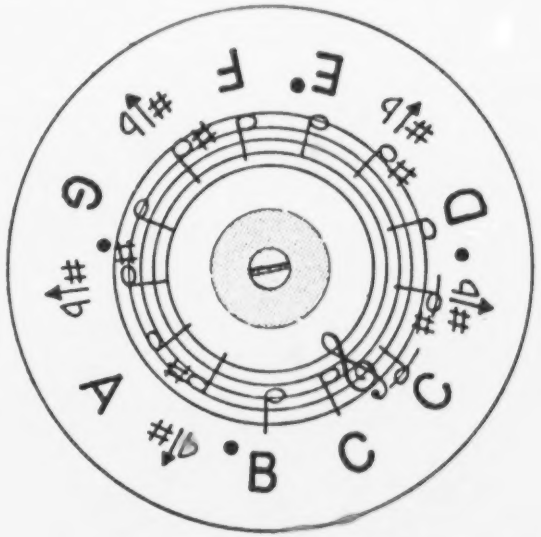
More About Key Signatures

Key Signatures

At the left of every staff is a key signature. Knowing the key tone is necessary in pitching a song. Here are the *major* key signatures and their *related minors*.

C Maj. A Min.
G Maj. E Min.
D Maj. B Min.
A Maj. F# Min.
E Maj. C# Min.
B Maj. G# Min.
F Maj. D Min.
Bb Maj. G Min.
Eb Maj. C Min.
Ab Maj. F Min.
Db Maj. Bb Min.
Gb Maj. Eb Min.

Major and minor tonalities differ in character, but it is an over-simplification to say minor keys are sad. *They are not!* Play or sing, "Dame, Get Up and Bake Your Pies" (MMYO-1). It is in *G-minor*, but it should be sung in a cheery manner. Learn to distinguish major from minor by listening. In the upper grades make your students aware of differences in tonality and see if they can learn to distinguish them.

The Pitch Pipe



Use of the Pitch Pipe

Check the key signature of the song and determine the tonality — major or minor. The chord accompaniment is helpful in determining this. If you want to play the low F (top right), place the tip of the first finger over the F# hole, and put the instrument into your mouth with finger alongside your lips. This centers your lips on the F hole. Then blow firmly. Repeat this procedure for other tones. You can play the starting tone or the key tone to start the song.

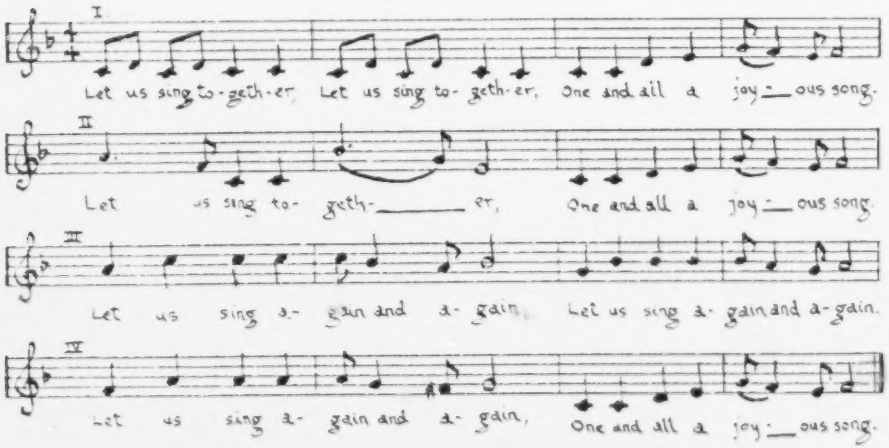
Lesson 1: *The Round*

Procedures	**Suggestions**

There are two basic approaches in teaching part songs. One is the horizontal or whole-song approach, in which each part is taught in entirety before combining them. The other approach may be termed the vertical or song-segment approach, in which a musical segment or phrase of each part is taught and combined immediately.

A. HORIZONTAL OR WHOLE-SONG APPROACH

1. Teach "Let Us Sing Together" from song books or prepared chart.

Let Us Sing Together

I
Let us sing to-geth-er, Let us sing to-geth-er, One and all a joy-ous song.
II
Let us sing to-geth-er, One and all a joy-ous song.
III
Let us sing a-gain and a-gain, Let us sing a-gain and a-gain.
IV
Let us sing a-gain and a-gain, One and all a joy-ous song.

2. Divide the class into two groups. Group one begins singing alone. Group two begins the song when group one reaches II.

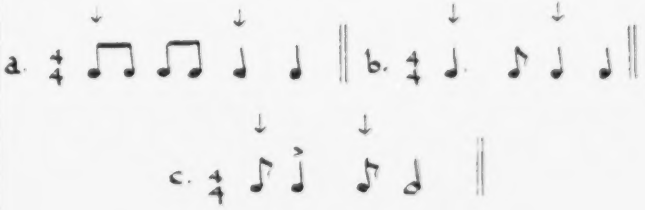
**From *This is Music, Book 6* (Boston: Allyn and Bacon, 1971). Reprinted with permission.

1. Definition of ROUND: — A round is a song sung in groups, in which all groups sing the same melody but enter at different times. The numbers above the music indicate the points at which the groups begin singing.

2. Prepare the necessary charts and flashcards.

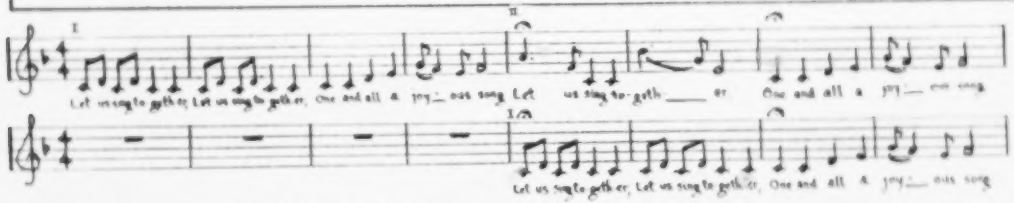
3. Use a pitched instrument (resonator bells, xylophone, piano) to indicate the starting tone as each group enters.

4. Suggested rhythm drill cards for "Let Us Sing Together":



Note the dot following the quarter note on Card b. The dot represents the tied eighth note.

Procedures

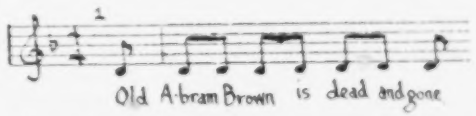

Let us sing to gath er, Let us sing to gath er, One and all a joy ous song Let us sing to-gath er One and all a joy ous song
Let us sing to gath er, Let us sing to gath er, One and all a joy ous song

3. Try as a three-part and then a four-part round.

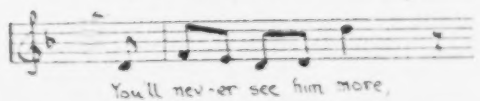
B. VERTICAL OR SONG-SEGMENT APPROACH

1. Divide the class into four groups. Assign and teach each group its phrase of the song "Old Abram Brown," using the appropriate flashcards.

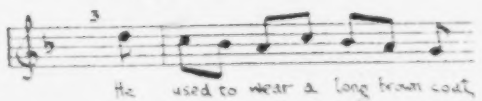
Flashcard A



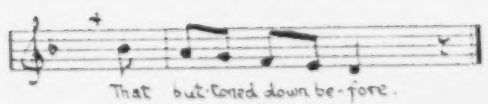
Flashcard B



Flashcard C



Flashcard D



A7

Suggestions

5. Call attention to the use of a two-measure sequence on lines 3 and 4 of "Let Us Sing Together."

6. Phrase 2 of "Old Abram Brown" contains an octave jump between low d and high d. Extra drill may be necessary to sing this correctly.

Evaluation

Using a tape recorder, tape the children's performance of the song. Replay and have the children evaluate themselves.

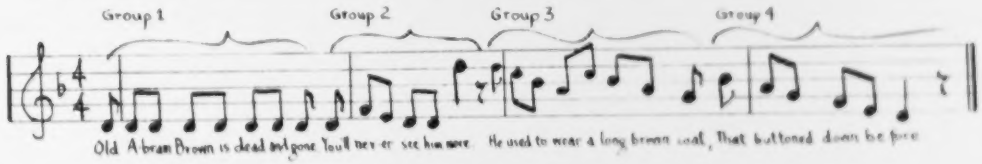
Is the harmonic blending beautiful? (Rehearse segments needing correction)

Are the voices evenly balanced, or is one too loud or too soft? (Rehearse and correct)

Are the words understandable? (Rehearse for good diction in unison.)

A8

Procedures

2. Practice singing the song with groups entering in succession (see below). Try to make the performance as smooth as possible, with no break between the phrases.

Group 1
Group 2
Group 3
Group 4
Old Abram Brown is dead and gone. You'll nev er see him more. He used to wear a long brown coat, That buttoned down be fore

3. Practice combining the four groups vertically as follows:
   A. Group 1 repeats their phrase over and over without stopping (until the group is secure in its part).
   B. At a signal from the teacher, group 2 is added, singing the second phrase over and over. Group 1 continues singing its part.
   C. Groups 3 and 4 are added in a similar manner.

Suggestions

Follow-up

1. Teach rhythm recognition using flashcard patterns from the songs.

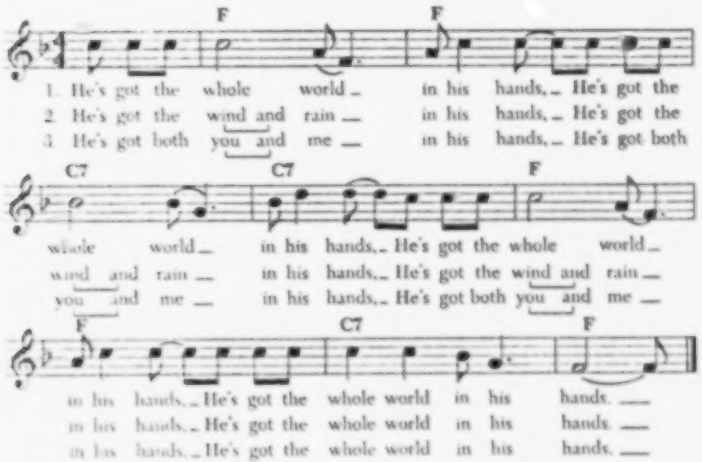
2. Vary the dynamics in the singing of "Old Abram Brown." Start softly (p), gradually get louder, (<), gradually get softer (>), end very softly (pp).

3. The repeated notes in the first phrase of "Old Abram Brown" act as a pedal point throughout the song. Definition of PEDAL POINT: A note that remains stationary, either by repetition or by holding (sustaining) it. If a piano or other melody instrument is available, accompany the singing by establishing a pedal point on the note d (either by repeating it or sustaining it).

4. Teach additional rounds using similar procedures.

Lesson 2: *Song with Descant*

Procedures	**Suggestions**
1. Review or teach "He's Got the Whole World In His Hands."	1. Descants are secondary melodies sung or played as accompaniment to a song. In performance, it is good practice to sing the descant softer than the melody.
2. Tape the class performance of the song. Play back for evaluation and retape if necessary.	2. In two-part songs, use a pitched instrument to give each part its starting tone. 3. To phrase this song correctly, be sure to follow the indicated breath marks (•). In this song, the breath always comes after the word "hands." 4. Prepare tape recorder.

***He's Got the Whole World In His Hands** •*

F F
1. He's got the whole world in his hands, He's got the
2. He's got the wind and rain in his hands, He's got the
3. He's got both you and me in his hands, He's got both
C7 C7 F
whole world in his hands, He's got the whole world
wind and rain in his hands, He's got the wind and rain
you and me in his hands, He's got both you and me
F C7 F
in his hands, He's got the whole world in his hands.
in his hands, He's got the whole world in his hands.
in his hands, He's got the whole world in his hands.

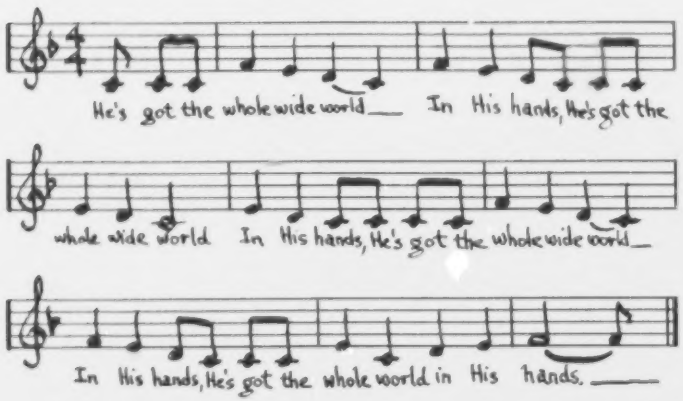
*From *Exploring Music, Book 6* (New York: Holt, Rinehart and Winston, 1971). Reprinted by permission of the publisher.

Procedures	Suggestions

3. Teach the descant.

He's Got the Whole World

Descant


He's got the whole wide world In His hands, He's got the
whole wide world In His hands, He's got the whole wide world
In His hands, He's got the whole world in His hands.

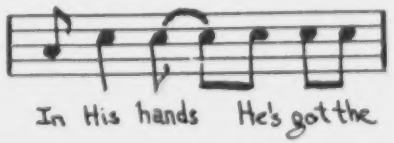
4. Play tape of song while entire class sings the descant. Have the class sing softly so they can hear and blend with the tape.

5. Divide the class into two groups, with one group singing the melody and the other singing the descant. Record.

Evaluation

Play recording and evaluate for balance, blend and rhythmic accuracy.

Follow-up

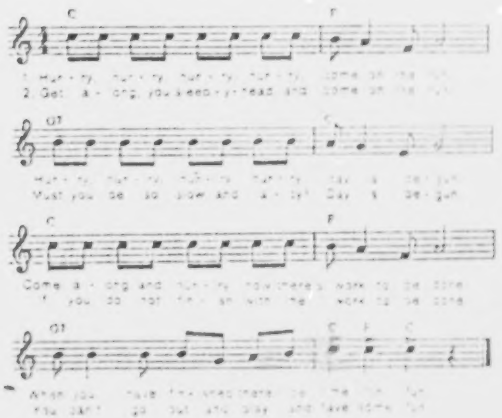
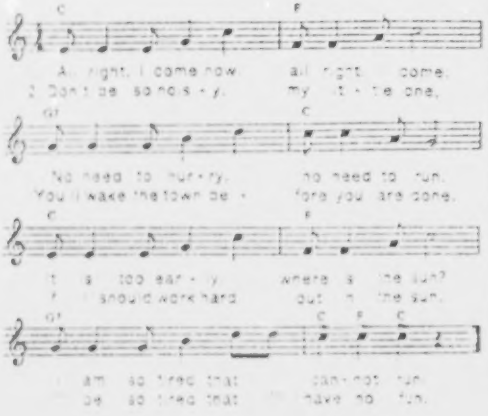
1. Use a chart of the song to indicate the chord changes in the song. Give several students the chance to accompany the song on autoharp.

2. Use measure 2 as a word/rhythm *ostinato*. Repeat it softly, over and over, as an introduction and accompaniment to the song. Note the syncopation in this pattern.

Lesson 3: *Partner Songs*

Procedures

Note: This lesson could be extended to more than one class period.

1. Teach "There's Work to be Done" and "No Need to Hurry" as two separate songs.

There's Work To Be Done *

No Need To Hurry *

2. Create a question-and-answer dialogue between the two songs in the following manner:
   A. The girls sing the first verse of "There's Work To Be Done."
   B. The boys sing the first verse of "No Need To Hurry."
   C. The girls sing the second verse of "There's Work To Be Done."
   D. The boys sing the second verse of "No Need To Hurry."

3. Tape the girls' performance of "There's Work To Be Done."

*From *New Dimensions in Music—Experiencing Music* (New York: American Book Company, 1980). Reprinted by permission of the publisher.

Suggestions

1. Definition of PARTNER SONGS: Partner songs or companion songs are two songs which can be played or sung together as a two-part song. Two songs will sound well together only if they are based on the same harmonic progression. Singing partner songs helps develop part-singing skills.

2. Unlike the song with descant, the two parts in partner songs are of equal importance and should be sung at the same dynamic level.

Preparation

1. Learn both songs thoroughly.

2. Practice clapping the rhythm of each song.

3. Prepare a chart or overhead transparency of each song.

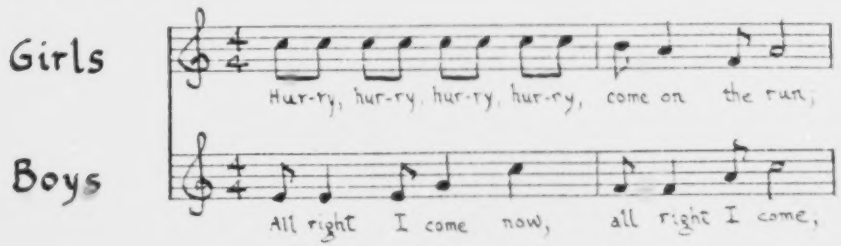
4. Prepare the tape recorder.

Evaluation

Tape combined performance. Evaluate for balance, blend and rhythmic accuracy.

Procedures	**Suggestions**

4. Replay the recording while the boys sing "No Need To Hurry." (In this way, the teacher can conduct the boys' group to make sure they enter at the proper time and at the proper pitch.)



5. Have the girls sing "There's Work To Be Done" while the boys sing "No Need To Hurry."

6. Introduce the definition of Partner Songs.*

7. Compare the chords used in each song. Both songs have the following chord progression:

   C F G7 C C F G7 CFC

   The reason the two songs sound well together is that they are both harmonized with the same chords, and the melodies complement each other.

8. Have the children study the notation of "There's Work To Be Done" to find the measures that are based on repeated notes (measures 1, 3, 5 and 8). Point out that the words must be enunciated very clearly if they are to be understood.

Follow-up

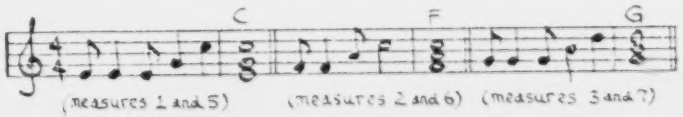
1. Have the boys and girls exchange parts.

2. Sing other partner songs. Strongly recommended: *Partner Songs* and *More Partner Songs*, Ginn and Co., 72 Fifth Avenue, New York, N.Y. 10011.

*See Suggestions on page 24

Procedures	**Suggestions**

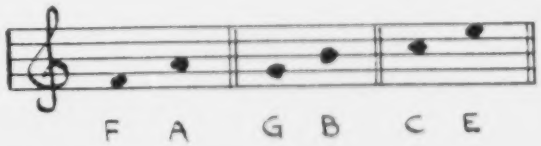
9. Find the measures which contain chord outlines (skips) in "No Need To Hurry" and notate on the board as block chords. The fact that the melody of "There's Work To Be Done" is based on repeated tones, while the melody of "No Need To Hurry" is based on chord tones, creates contrast and adds to the effectiveness of hearing the two songs sung simultaneously.



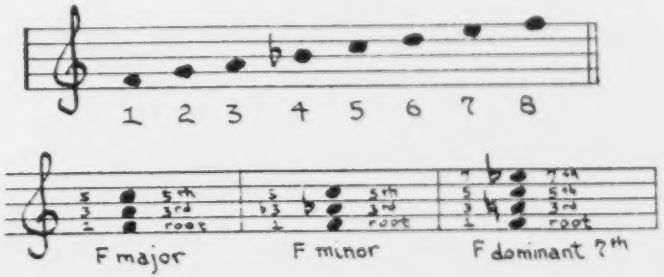
10. Have the girls clap the rhythm of "There's Work To Be Done" while the boys clap the rhythm of "No Need To Hurry." Point out the syncopated rhythms. Discuss how the rhythmic factor adds to the contrast between the two songs. (See Lessons 3 and 4 in Chapter 1 on syncopation.)

What the Teacher Should Know About Harmony

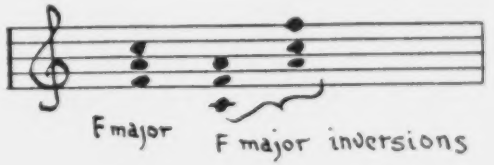
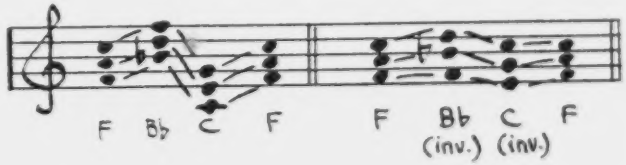
The basis for traditional harmony is the interval of the THIRD. (F—A, G—B, C—E, etc.).



CHORDS consist of three or more tones built on intervals of the THIRD. The lowest tone of the chord—from which the letter name is derived—is called the ROOT. The third and the fifth above the root are called just that—third, fifth.



Chords differ in tonality. Some are major, some are minor. Chords may have additional thirds above the fifth, resulting in seventh chords, ninth chords, etc.

Chords do not always appear in their regular triad arrangement. Chords may be INVERTED (tones are rearranged). See example below.

Inverted chords are used for the sake of good horizontal voice movement. Note examples below.

Observe the awkward skips in Example B, as opposed to the smooth voice movement in Example C.

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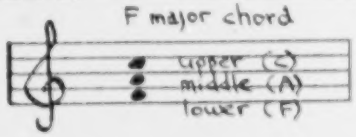
Lesson 4: *Singing Three-Tone Chord Progressions*

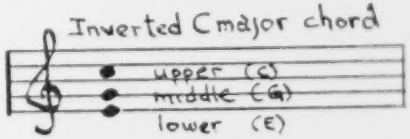
Procedures

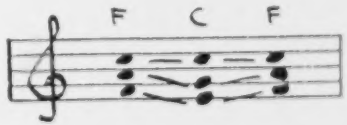
1. Divide the class into three groups—low, middle and upper voice. Starting with the low voice, sound the note F on a pitched instrument and have them sing and sustain their tone on a neutral syllable *(loo)*. Sound the note A and bring in the middle voice, stressing balance. Sound the note C and bring in the upper voice, again stressing balance. Use pitched instrument to assist individual parts when necessary.



2. Using pitched instrument, teacher plays the three tones in succession, asking the class to listen to their part. At a signal from the teacher, the class sings the chord.

3. Introduce and practice singing the inverted C chord in similar fashion.



4. Teach the F C F chord progression below, part by part.

(Note: In this progression, the upper voice does not change pitch.)
Establish your own signal for chord changes.

Suggestions

1. Singing chords and chord progressions can be an exciting and aesthetic experience for children. Chord progression can be used to accompany songs both in the traditional and popular repertoire. The chord progressions used are indicated by the chord designations above the melodic line.

2. When singing blends on sustained tones, students should breathe at their own pace.

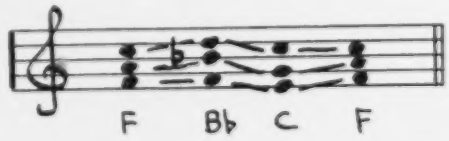
3. Obtaining a good harmonic blend is a skill requiring regular practice and should be incorporated in every lesson. Start with one or two chords before attempting more complex progressions.

4. To assist in correct intonation, we suggest using one recorder or one resonator bell to play along on each voice part.

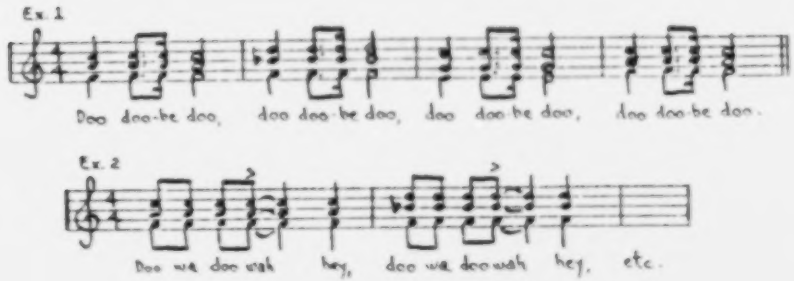
Evaluation

Record all activities and evaluate.

Follow-up

1. Teach the three-chord progression below.

Procedures	**Suggestions**
5. Use this chord progression to back up or accompany the song "He's Got the Whole World in His Hands" taught previously. 6. Use these two chords to back up other songs where appropriate.	2. Create a rhythm pattern for the three-chord progression. Sing it with "scat" words. See examples in left-hand column. 3. Choose a soloist to improvise a melody while the class sings the scat rhythm. 4. Vary the chord progressions, using chords already learned. Example 1 F - Bb - F - C - F Example 2 F - C - F - Bb - C - F Can the class sing these?

Samples for Singing a Three-Chord Progression



Listening Experiences

Introduction: *Using Audio Media to Promote Musicianship*

All musical experience involves listening. We listen in order to learn a song, to sense harmonies, to hear phrasing and expression. Throughout the music teaching process, the teacher is calling on the class to listen in order to promote musical growth.

In this section of the guide, we direct our suggestions towards ways of using audio media—TV, radio, hi-fi and concert experiences—to promote greater musical understanding (musicianship). In using any of the aforementioned "aids" we should ask ourselves these questions:

1. What are my music teaching objectives? (What do I expect the students to learn?)

2. How is the student going to participate, or respond?

3. What procedures or strategies will I adopt?

4. What preparation and materials will I need?

5. How will I, the teacher, and the students recognize and evaluate achievement?

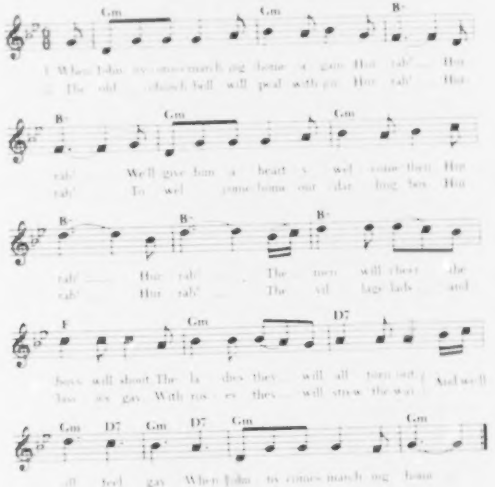
6. What is the next step?

As the chart on Scope and Sequence (pp. viii) suggests under "Listening," there is a need for developing a sense of musical aesthetics; a need for recognizing and understanding the factors that determine intrinsic musical quality. This can be done most effectively by developing aural skills.

Lesson 1: *Using Recordings to Explore Musical Form*

Procedures

1. Teach or review "When Johnny Comes Marching Home."

When Johnny Comes Marching Home
Words and Music by Louis Lambert •

2. Ask the class to listen to the same song scored for orchestra ("American Salute"—Morton Gould, *Adventures in Music,* Grade V, Vol. 1) with this question in mind: How does the composer change or vary the song in the recording? (Different rhythms, tempos, dynamics, instrumentation, mood and tonality.) List responses on board. Have the class determine a definition of VARIATION FORM.

•From *Exploring Music, Book 5* (New York: Holt, Rinehart and Winston, 1975). Reprinted by permission of the publisher.

Suggestions

1. VARIATION FORM is one in which a theme is stated and then repeated in altered forms. These alterations may be in rhythm, dynamics, tempo, instrumentation, mood and tonality.

2. It is advisable to tape the record so that references to each variation can be made more easily.

3. Prepare a rexographed chart to be used with any recording of a composition in Theme and Variation form.

Evaluation

At a later date, choose another recording of Theme and Variation from the suggested list below. Play without introduction. Do the students recognize it as Variation Form?

Follow-up

1. Select a familiar song and have the class develop variations using the techniques cited.

2. Listen to other recordings in Theme and Variation form and study them in a similar manner.

Procedures

3. Replay the recording and ask class how many times the melody is repeated.

4. Distribute rexographed Theme and Variation Chart.

THEME AND VARIATION CHART

Name of selection: "American Salute"
Composer: Morton Gould
Performers: National Symphony Orchestra

Variation #	Mood	Tempo	Rhythm	Dynamics	Instrumentation
1					
2					
3					
4					
etc.					

Play a tape recording of the selection and stop after each variation. Have students record their responses on the chart.

5. Have the class discuss the individual responses and their reasoning.

Suggestions

Additional Theme and Variations

"The Girl I Left Behind Me," from *Irish Suite* by Leroy Anderson. *(Adv. in Music*—Grade 5, Vol. 2)

"Variations on 'Pop Goes the Weasel'," by Lucien Cailliet. *(Adv. in Music*—Grade 4, Vol. 1)

"Greeting Prelude" (On Happy Birthday) by Igor Stravinsky. *(MMYO* — Book 6)

"Birthday Fantasy" (also on Happy Birthday), by Lucien Cailliet

Surprise Symphony (second movement), by J. Joseph Haydn.

Trout Quintet (fourth movement), by Franz Schubert

"Variations on 'America' " by Charles Ives

Quartet #6 in F Major (second movement-*allegretto),* by G. Rossini. *(MMYO* — Book 4).

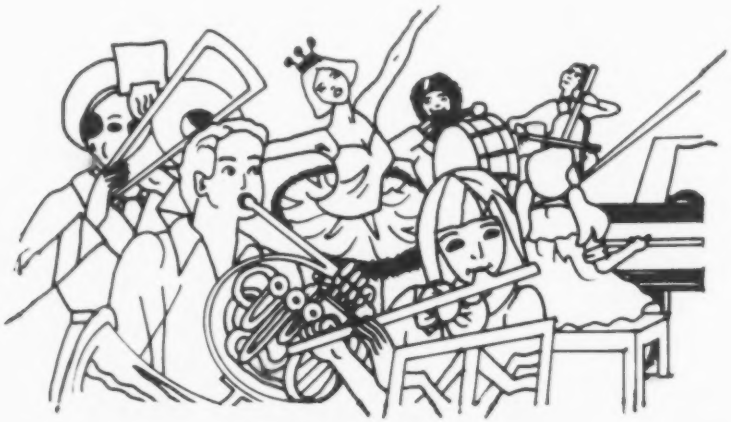
Lesson 2: *Program Music*

Procedures	**Suggestions**
1. Introduce *Danse Macabre,* by Saint-Saens. Explain that it tells a story. Ask the class to imagine what the story is about. Play the record. 2. Elicit responses and reasons. Then list the key words on chalkboard. 3. Give the name of the selection and the composer. Read the poem that *Danse Macabre* is based on. *Zig, zig, zig.* *Death is striking a tomb with his heel in cadence.* *Death is playing a dance tune on his violin at midnight.* *The winter wind blows, and the night is dark.* *From the linden trees come moans.* *White skeletons move across the shadows, running and leaping in their shrouds.* *Zig, zig, zig.* *Each one shakes himself and the dancers' bones rattle.* *Hush!* *They suddenly leave off dancing, they jostle one another, they flee.* *The cock has crowed.* 4. Through class discussion, point out the similarities between the children's responses and the composer's intentions.	1. PROGRAM MUSIC is music that describes a scene or story in sound. While the program serves as an important focus, more significant is an understanding of the musical techniques the composer employs to achieve the desired effects. 2. Remember, responses to the recording are subjective and there are no correct or incorrect answers. Self-expression and reasoning are of greater importance. 3. This selection is appropriate at Halloween because of its subject matter. 4. ABSTRACT or ABSOLUTE MUSIC has no definite subject or story line. ***Evaluation*** 1. Can the class describe the musical devices used by the composer to tell his story? 2. Have the class discuss how successful the composer is in using music to tell a story.

Procedures

5. Question the class as to the techniques used by the composer to develop the story.

   A. How does the music start? What does it mean? (The harp is plucked twelve times indicating midnight.)
   B. Listen to death playing the violin. How does it make you feel?
   C. The dancers are skeletons. How do you know from the music? (The composer uses the xylophone to reproduce the sound of rattling bones.)
   D. What is their dance like? (Wild? Scary? Noisy?)
   E. How does the composer achieve a wind effect? *(crescendo—decrescendo)*
   F. How is dawn announced? (The oboe makes the sound of the rooster crowing.)
   G. How does the composition end? What is the mood? How do you know?



Suggestions

Follow-up

1. Using other recordings of program music, use similar procedures. Suggestions follow.

   The Sorcerer's Apprentice by Dukas
   In the Hall of the Mountain King by Grieg
   Lieutenant Kiji by Prokofiev
   The Red Pony by Copland
   Pictures at an Exhibition by Moussorgsky
   The River by Thomson
   The Moldau by Smetana
   Mother Goose Suite by Ravel
   In the Steppes of Central Asia by Borodin
   La Mer by Debussy
   Death Valley Suite by Grofe
   Carnival of the Animals by Saint-Saens
   Little Train of the Caipira by Villa-Lobos
   Steel Foundry by Mossolov
   The Banshee by Cowell
   Syncopated Clock by Anderson

2. Introduce the term ABSTRACT MUSIC. Play an example, using a movement from a symphony or sonata, and have the class compare with program music.

What the Teacher Should Know About Interdisciplinary Approaches

A way of heightening listening interest is through the exploration of relationships common to all arts. Though music is an auditory art and painting a visual one, each has qualities which parallel the other. Exploration of these common qualities can strengthen the student's critical and aesthetic sense.

The chart below should serve as a basis for eliciting pupil responses and class discussion. Though the teacher prepares and introduces the materials, the descriptive terminology that emerges should represent the children's ideas.

Possible Parallels in Music and Painting

Music	Painting
Melody	Line
Rhythm	Motion (movement, action)
Timbre (instruments)	Media (oil, water color, tempera, etc.)
Dynamics	Color range and contrast
Program	Subject or theme
Form	Form/composition

The prints exhibited should relate in some way to the musical composition being played. Yet they should be varied in style and treatment, to allow for individual opinion and rationale. Possible parallels may be in subject, period, mood, and style.

Display the selected prints around the room. The class can view them from their seats or move around to examine them more closely. Number each picture without giving the title.

The principal function of the teacher is to encourage responses from individuals and the class as a whole. The teacher should organize the responses in order to give a sense of direction and meaning to the discussion. There are no so-called correct answers.

Lesson 3: *Music and Art—Interdisciplinary Approach*

Procedures

1. Display the reproductions. Ask the class what common subjects or themes they see in all the paintings. List them on the board.

2. Play a recording of Debussy's *"En Bateau"* without giving the name of the selection, asking the class to listen carefully to determine which of the paintings is most similar to the music and why. In questioning, the teacher should keep in mind the chart *Parallels in Music and Painting* as a frame of reference. Elicit such terms as tranquil, calm, soft, peaceful, subtle, delicate, smooth, serious, relaxed, etc.

3. Display the chart *Parallels in Music and Painting,* using chalkboard, poster or overhead projector.

4. Replay the recording and ask the class to listen for specific comparisons between the music and paintings by listed category, such as melody and line, rhythm and motion, etc. Determine such elements in the music as melodic character, prominent instruments, rhythm/meter ($\frac{3}{4}$), dynamics, etc.

5. Give the name of the composition and composer, and the names of the paintings and the artists.

Sources for Prints and Transparencies

Brooklyn Museum
Museum of Modern Art
Metropolitan Museum of Art
Whitney Museum of American Art
Local libraries and bookstores

Suggestions

1. Obtain five or six prints of water-and-boat scenes. Some suggestions follow:

The Terrace at Le Havre, by Claude Monet
The Sea, by George Bellows
Thunder Over Naragansett Bay, by Martin Johnson Heade
La Mer au Havre, by Dufy
Any Winslow Homer or John Marin seascape

2. Remember there are no so-called correct answers. We are interested in student expression of aesthetic concepts.

Follow-up

1. In collaboration with the art or classroom teacher, have the students paint their own picture to the playing of *"En Bateau."*

2. Prepare, rehearse, and then record your own original instrumental music to match a painting reproduction of the class's choice.

3. Use other sets of reproductions with other recordings.

Evaluation

Play another recording, similar or dissimilar. Can the children intelligently express their judgments, using the terms introduced in the Parallels Chart?

What the Teacher Should Know About Comparative Performances by Different Artists

Many compositions in the classical and popular repertoire are recorded by different performers, who introduce their own interpretation and style to the music. Aural skills and musical discrimination may be developed by comparing different versions of the same selection.

The following categories of comparison can be considered.

1. The same song performed by two or more artists.

2. The same composition performed as a vocal and as an instrumental piece (for example, any song from *Kismet* such as "A Stranger in Paradise" compared with Borodin's Polovetsian Dances).

3. The same instrumental selection performed by two or more different soloists.

4. The same instrumental selection with different performers and conductors.

5. The same selection arranged for different media—orchestra, jazz ensemble, solo instrument, or electronic instrument. For example, *Pictures at an Exhibition*—piano version, orchestral versions (Ravel, Cailliet), electronic version (Emerson, Lake and Palmer).

Lesson 4: *Comparative Performances of a Song by Different Vocalists*

Procedures

1. Play the first recording after asking the class to listen for the voice type and any special vocal qualities.

2. Was it a man or a woman singing? Was the voice a high voice or a low voice? Could you understand the words? Elicit the word "diction." Was the voice unusual in any way? Elicit terms such as operatic, pop, etc.

3. What accompaniment was used?

4. Using the Chart of Comparative Performances below, list the responses to the first recording in the first column.

Chart of Comparative Performances

	Record 1	Record 2	etc.
Voice classification			
Diction			
Special vocal characteristics			
Pop or classical			
Accompaniment			
Other distinctive factors			

5. Play the second recording and list the responses in the second column. (If additional recordings are used, repeat with a third column.)

Suggestions

1. The objectives in this type of lesson are to develop auditory discrimination, critical thinking, and expression.

2. Obtain two or more tapes or records of the same vocal selection.

3. Prepare the Chart of Comparative Performances.

4. For other than vocal comparisons, prepare a suitable chart.

Evaluation

Replay both records, asking the class to imagine that they are to buy only one. Which would they choose and why?

Follow-up

1. If practical, teach the song. Have the class sing it with one or both of the records.

2. Ask for volunteers to sing this or any song imitating the style of another famous vocalist. Can the class guess who it is?

Instrumental Experiences

Introduction: *Developing Musical Skills with Classroom Instruments*

The instrumental activities for developing general musicianship and specific musical skills—such as music reading, improvisation, and performance—should be stressed. Correct playing techniques should be taught on all instruments introduced in class.

Unpitched Percussion Instruments

Grades 5 and 6 are a good time to introduce the more sophisticated instruments such as bongos, conga drum, guiro, claves, cowbell, etc. You may also want to introduce snare drum techniques, using drum pads and regulation drumsticks for teaching rhythm reading and as accompaniments to songs.

Pitched Percussion Instruments

There is a variety of pitched percusison instruments that may be used to enrich the student's musical experience. The autoharp is readily learned by children on these grade levels. Chord symbols are included along with the music in all regular song series, making this possible. In addition, it is possible to use resonator bells in combination to create chord accompaniments. See chart which follows.

	Key of C			**Key of F**			**Key of G**		
Student(s) A	G	A	G	C	D	C	D	E	D
Student(s) B	E	F	F	A	Bb	Bb	B	C	C
Student(s) C	C	C	B	F	F	E	G	G	F#
Chords	C	F	G7	F	Bb	C7	G	C	D7

Other pitched percussion instruments include the xylophone, metallaphone, and the glockenspiel which are available in different ranges.

Lesson 1: *Playing the Recorder*

Procedures

The initial emphasis should be placed on the students producing and sustaining the "too---" sound.

The "t" starts the tone and the "oo" follows through.

TAP 1 1 1 1 1 1 1 𝄽

PLAY too

1. Show the playing position and fingering as illustrated with B.

   Put your left thumb over the hole on the underside of the recorder.

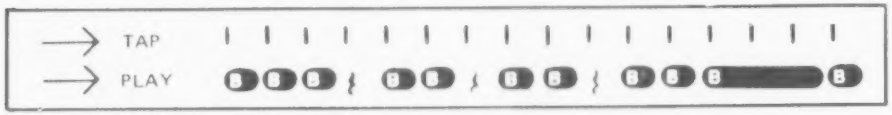
   Put the first finger of your left hand over the first hole (nearest the mouth of the recorder).

   Make a sound like "too" using only your breath, not your voice. Try making the same breath sound into the recorder. Hold the sound—the B note.

   Practice playing B several times; try holding the sound as long as you can each time.

2. When the children have practiced, review reading notes and rhythm values.

FIRST STEPS IN READING MUSIC



Suggestions

The recorder is a real musical instrument, capable of playing sharps and flats and covering a wide register. The sound is more pleasing than the tonette or song flute, and is readily available in an inexpensive model. Consider the use of recorders for teaching reading, as preparation for the orchestral winds, and for song accompaniment.

Preparation

1. Learn the basic fingerings.
2. Practice articulating the "too."
3. Prepare a place for storage of recorders. Distribute and collect recorders each day for music lesson.

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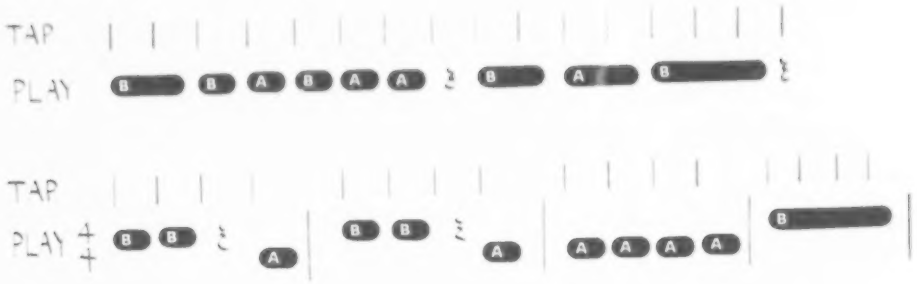
Procedures

Using the notes B and A



Stress good tone quality. Avoid overblowing (which causes squeaks).
Each tone begins with a "too."
Hold two count notes (half notes) for their full value.

Peace Must Be Our Goal

Give the starting note G, sing the melody.

Divide the class in two: Half sing and half play. (See next page for recorder fingering chart.)

Suggestions

During the Lesson

The children tap the beat as they play.

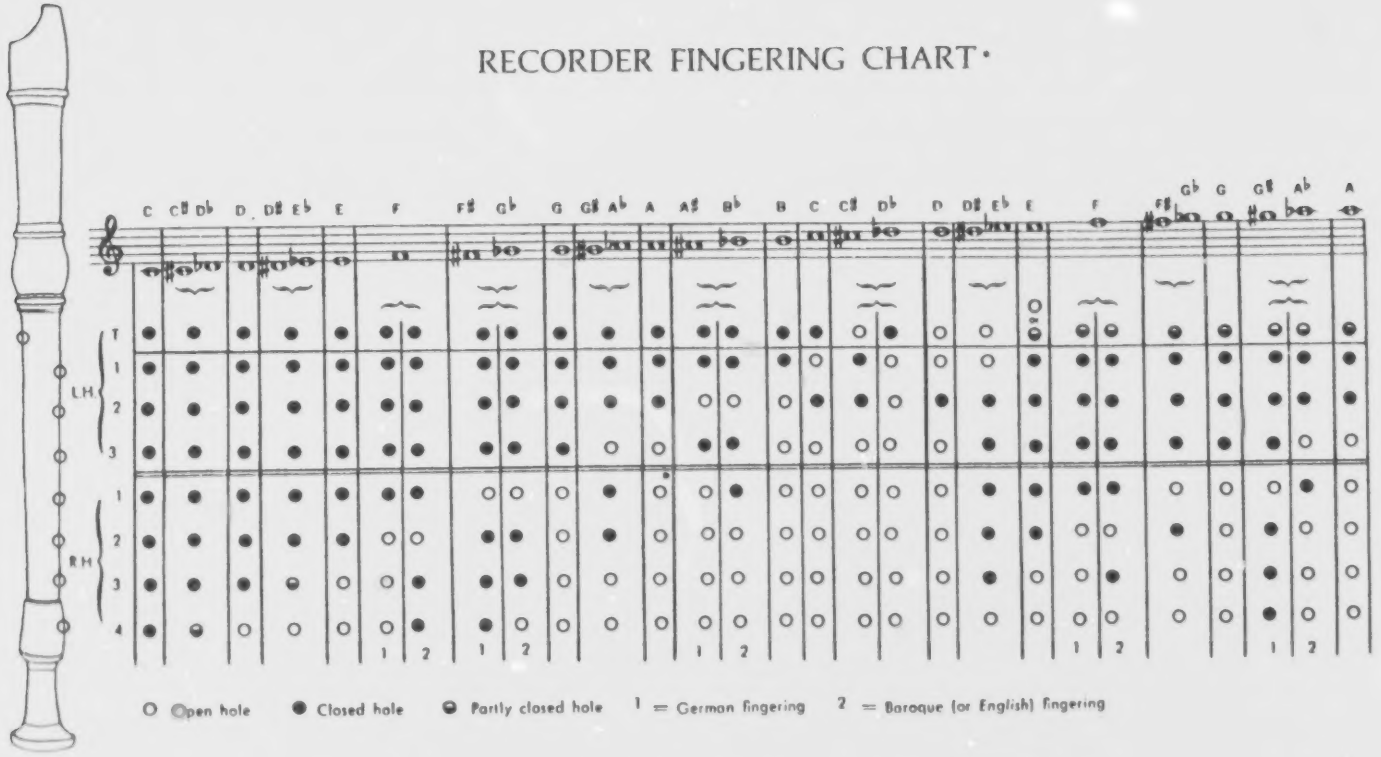
Stress the long tones (tones with more than one beat).

The use of modified music notation will allow the teacher and the children to concentrate on the tone quality, the fingerings, and the melody.

Evaluation

1. Is the playing posture correct?
2. Is the left hand on the top?
3. Do the fingers cover the holes completely?
4. Is the tone quality clear and steady?

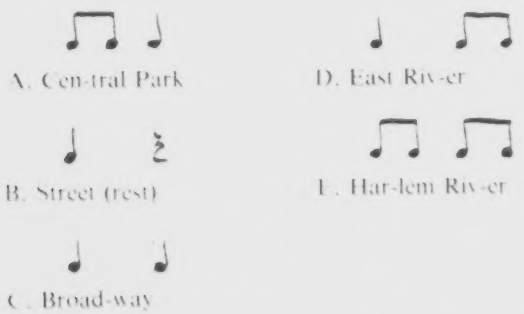
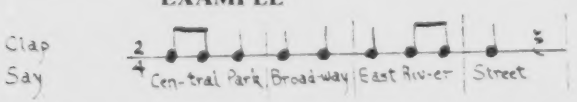
RECORDER FINGERING CHART*


C C♯ D♭ D D♯ E♭ E F F♯ G♭ G G♯ A♭ A A♯ B♭ B C C♯ D♭ D D♯ E♭ E F F♯ G♭ G G♯ A♭ A
T
LH 1 2 3
RH 1 2 3 4
1 2
○ Open hole ● Closed hole ◒ Partly closed hole 1 = German fingering 2 = Baroque (or English) fingering

The soprano recorder sounds one octave higher than written. These fingerings can also be used for the alto recorder, which would sound a fourth higher than written.

*From *This is Music, Book 6* (Boston: Allyn and Bacon, 1971). Reprinted by permission of the publisher.

Lesson 2: *Reading and Playing Word Rhythm Patterns*

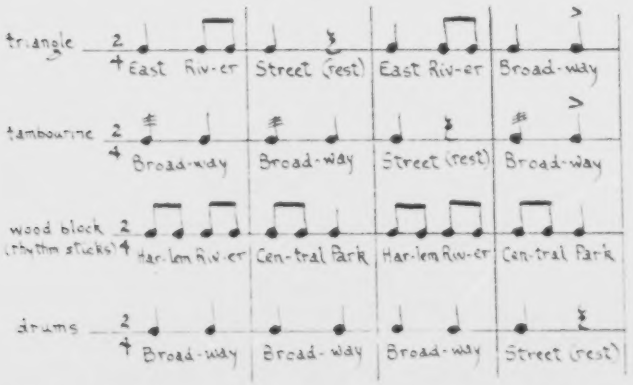
Procedures	**Suggestions**
1. Review with the class page 64, Lesson 3 of *Teaching Music K-4*. 2. Write the following rhythm patterns on the board.  Clap the rhythms while saying the words, repeating each one several times. **EXAMPLE** 3. Clap the rhythms while saying the words, combining two or more patterns. **EXAMPLE**  4. Display the rhythm score.	1. Prepare class set of rhythm instruments—rhythm sticks or wood blocks, tambourines, triangles, drums. 2. The word "rest" in rhythm pattern B should be whispered in rhythm. 3. Prepare rhythm score on chart or overhead transparency. 4. Point to the rhythms as the children play and clap. 5. Say, "one, two, ready play" in a steady rhythm before the class claps or plays.

Procedures

A. Clap the triangle part from the score.

B. Distribute the triangles to one section of your class.

C. Have the triangle players practice while the rest of the class claps the line.

D. Follow above procedures for each of the instrument groups.

5. A. Have the drums and triangles play and speak their parts together.
   B. Have the drums and tambourines play and speak their parts together.
   C. Have the drums and wood blocks play and speak their parts together.
   D. Combine all parts.
6. Follow the same procedures as in step 5, but this time instruct the class to think the words but not to speak them.
7. Select any recording in $\frac{4}{4}$ time or with the same rhythmic pulse. Have the class accompany the music while playing the rhythm score.

Suggestions

Evaluation

1. Can the children play their parts individually?
2. Do the children demonstrate proper playing techniques?

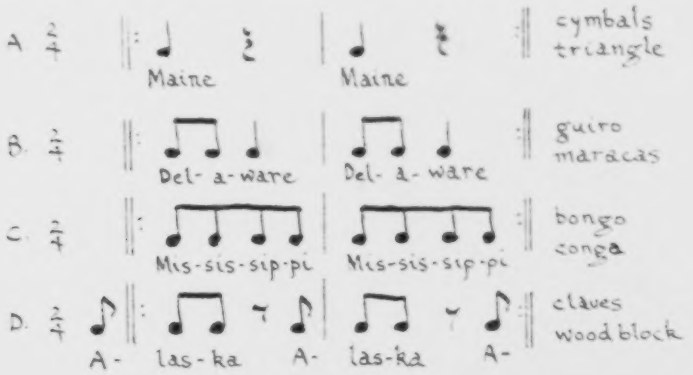
Follow-up

1. Exchange parts.
2. Compose an original rhythm score using the five word rhythm patterns.
3. Play the four lines of the rhythm score in succession. Then perform as a rhythmic canon.

Lesson 3: *More Reading and Playing Word Rhythm Patterns*

Procedures

1. Ask your students to name a number of different states in the United Stated. List them on the board.

2. Have the class repeat each state in its rhythm, and select four with contrasting rhythms. Notate these rhythms above the state name. See examples below.

3. Divide the class into four groups, and assign a rhythm pattern to each. Have group one softly chant its pattern, using the name of the state. Bring in the next group when each preceding rhythm is established.

4. Repeat step 3, clapping the rhythms without the chant.

5. Decide with the class which instrument is to play each rhythm, and distribute one or two of each kind.

Suggestions

1. There may be several possible rhythms for some of the states. The teacher may make the decision as to which pattern to notate.

2. Choose words with contrasting rhythms. For example:

A.

Delaware	Arkansas
Idaho	Michigan
Maryland	Oregon
Iowa	Florida

B.

Massachusetts	California
Alabama	Indiana
Mississippi	Minnesota

C.

Alaska	Virginia
Ohio	Hawaii
Montana	

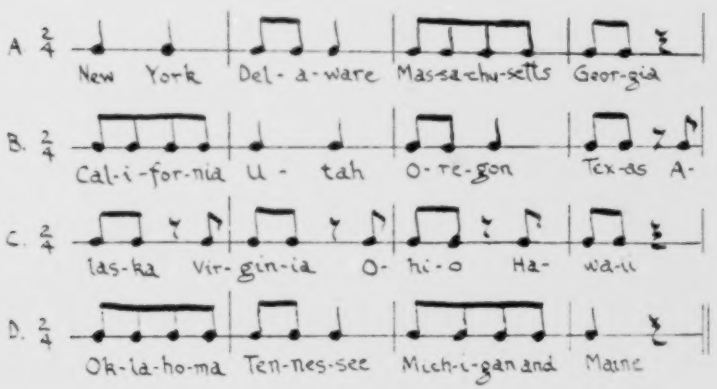
D.

New York	Vermont

Procedures

6. Repeat step 3, but with each instrument entering with its own group.

7. Rotate use of the instruments in the group, to allow other students to use them.

8. Have the class recreate a rhythmic canon using the names of many different states. See example below.

Combine this chant with an instructional accompaniment.

Suggestions

3. Prepare rhythm instruments.

Evaluation

1. Remove the words and have children clap or play the rhythm patterns, individually or as a group.

2. Write the names of several other states on the board. Have a student chant, play, and select the appropriate rhythm pattern for each state.

Follow-up

1. Practice writing quarter and eighth notes and rests.

2. Have students write the rhythms for the four states used in the lesson.

3. Introduce the names of other states and have students notate and play the rhythms.

4. Similar procedures can be followed with students' names, street names, fruits, etc.

Lesson 4: *Combining Poetry or Prose With Original Instrumental Accompaniment*

Procedures

1. Introduce the poem, *Crossing*, by Philip Booth.

CROSSING

STOP LOOK LISTEN
as gate stripes swing down,
count the cars hauling distance
upgrade through town:
warning, whistle, bellclang,
engine eating steam
engineer waving,
a fast-freight dream:
B&M boxcar,
boxcar again,
Frisco gondola,

EIGHT-NINE-TEN
Erie and Wabash,
Seaboard, U.P.,
Pennsy tankcar,
TWENTY-TWO, THREE
Phoebe Snow, B&O,
THIRTY-FOUR, FIVE,
Santa Fe cattle
shipped alive,
red cars, yellow cars,
orange cars, black,
Youngstown steel
down to Mobile
on Rock Island Track,
FIFTY-NINE, SIXTY,
hoppers of coke,
Anaconda copper,
hotbox smoke,
EIGHTY-EIGHT,
red-ball freight,
Rio Grande,
Nickel Plate,
Hiawatha,
Lackawanna,
rolling fast
and loose,
NINETY-SEVEN,
coal car,
boxcar,
CABOOSE!

2. Have the class read the poem in unison.

Suggestions

1. Select a poem that lends itself to the addition of an instrumental background or accompaniment. Such factors as intrinsic rhythm, colorful or descriptive words, and mood should be considered.

2. Prepare a chart of the poem.

3. Prepare the instrumental score for the background instruments.

4. Assign no more than two children to each instrumental part. The accompaniment must not overpower the reading of the poem.

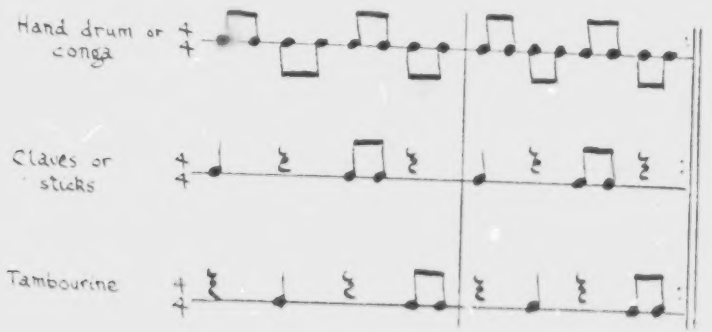
Evaluation

Play the two taped performances, and ask the following questions:

A. How effective were both performances?
B. Compare the two performances. Which did you like best? Why?
C. How accurately were the rhythms played?
D. What balance was maintained between accompaniment and recitation?

Procedures

3. Explore different choral speaking techniques such as: solo and/or group recitation, variations in dynamics, tempo, and phrasing — strategic silences. Determine with the class which version they like best, and rehearse. Tape the recitation.

4. Introduce the rhythm score for the background instruments. Teach individually, then combine.

5. Combine instrumental background with the reading of the poem.

6. Discuss with the class the possibility of adding additional sound effects, using instruments, objects, mouth, and body sounds. Decide how and where, in the performance of the poem, such effects should be used, and indicate on the chart of the poem. Such phrases or words in this poem as "STOP LOOK LISTEN," "warning whistle," "bellclang," or "steam," may suggest special sounds.

7. Determine an appropriate introduction and ending.

8. Rehearse and perform in entirety. Tape the performance.

Suggestions

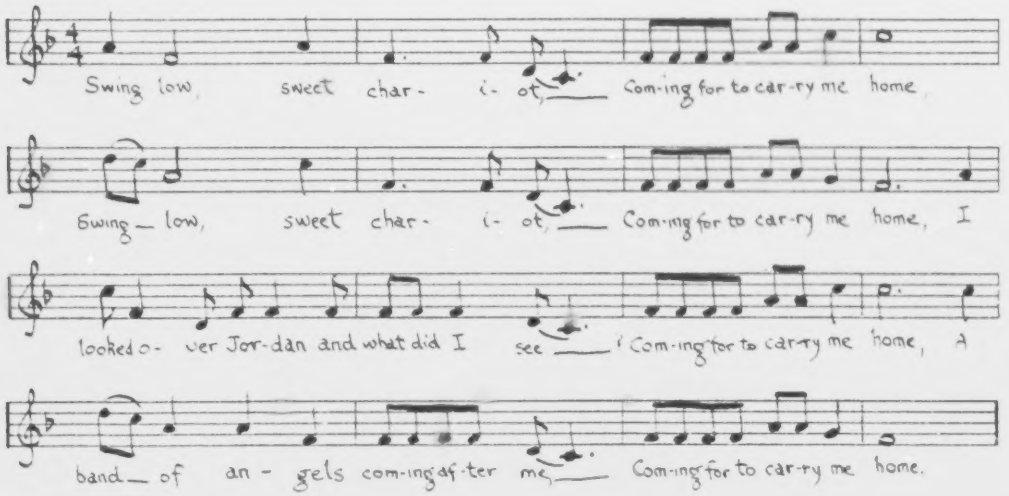
Follow-up

1. Ask the class to view their favorite television program and report back to the class whether or not music and/or sound effects were used. What kinds were used and how did they affect the story?

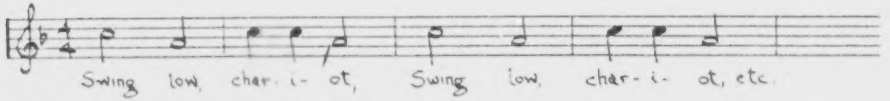
2. Use similar procedures with a different poem or prose selection.

Lesson 5: *Combining the Song with Instrumental Accompaniment*

Procedures

1. Teach or review, "Swing Low, Sweet Chariot."

Swing low, sweet char- i- ot, Com-ing for to car-ry me home,
Swing low, sweet char- i- ot, Com-ing for to car-ry me home, I
looked o- ver Jor-dan and what did I see Com-ing for to car-ry me home, A
band of an- gels com-ing af-ter me, Com-ing for to car-ry me home.

2. Teach recorder *ostinato* using the words, "Swing low, chariot."



3. Divide class and sing the song with the *ostinato.*

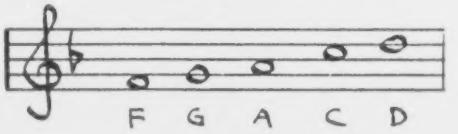
4. Select several students to rehearse and perform the *ostinato* on the recorder.

5. Combine the vocal and recorder parts.

Suggestions

1. Prepare the following charts:
   A. song — *Swing Low, Sweet Chariot*
   B. recorder *ostinato*
   C. bell *ostinato*

2. This song uses the following scale tones:



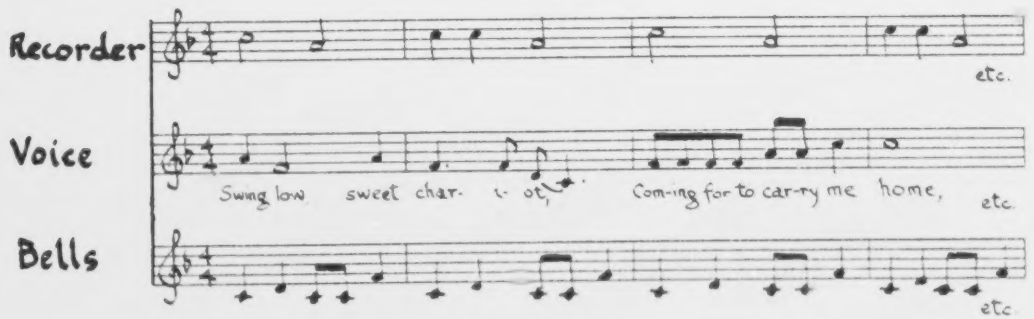
   Songs that use only five tones of the scale (1st, 2nd, 3rd, 5th and 6th) are in the pentatonic mode and may be harmonized by any combination of these tones.

3. The recorder *ostinato* uses the two notes A and C. The bell *ostinato* uses the tones C, D, and F.

Evaluation

Record and discuss the performance evaluating balance and artistic qualities.

Procedures	Suggestions
6. Introduce and teach the bell ostinato and assign the part to a student.	***Follow-up***
7. Other percussion instruments may be added.	1. Choose a student conductor to lead the class.
8. Combine all parts. Rehearse and perform.	2. If available, add piano or autoharp accompaniment — the F major chord throughout.
	3. Teach and perform other pentatonic songs adding instrumental accompaniments.



Music Literacy

Introduction: *Relating the Sound and the Symbol*

Written symbols provide a system for recording and reproducing ideas. It is in this context that music literacy has an important role in general musical growth. Attention and effort should be made to teach music reading.

Approaches to music reading can be considered of two general varieties:

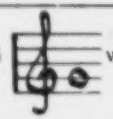
1. **Direct reading approaches,** in which intervals and rhythms are learned through drill and practice with the materials becoming progressively more complex. The Kodály Choral Method is an example of such a method or system.

2. **Experiential reading approaches,** in which rhythmic and melodic patterns from songs learned in class and from recordings are extracted and presented aurally and visually. Such procedures have been suggested and followed throughout this book.

Through these experiences the students learn to associate the sound with the symbol. The student's ability to conceptualize what he/she hears is basic to this reading process.

Lesson 1: *Preliminary Techniques—Contour Reading*

Procedures

1. Have the children sing and sustain the note G  with the aid of a pitched instrument, using the syllable Oo.

2. Show the sustained note with a straight line on the board.

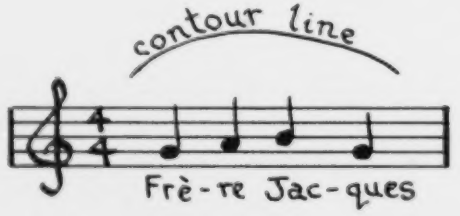
3. Draw a curved line on the board.

Sing the curved line having the children imitate the sound of a siren. The teacher follows the up and down of the curve in one continuous motion as the children raise and lower the pitch of their voices in one continuous sound.

4. Using the above procedures, curve the line below the G.

Suggestions

1. Contour reading is a system of music reading in which the shape of the melody is outlined.



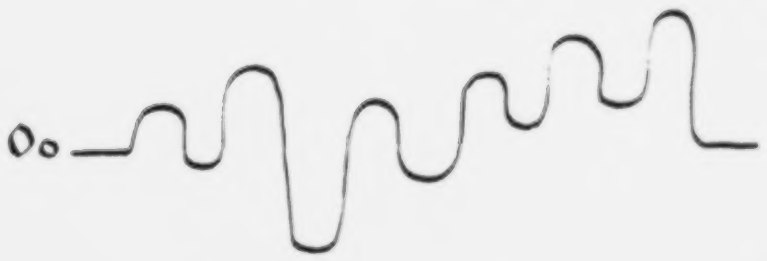
2. Have available a pitched instrument such a xylophone, recorder, pitchpipe, piano, resonator bells, etc.

Evaluation

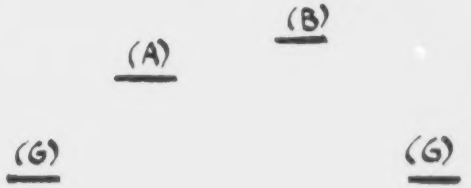
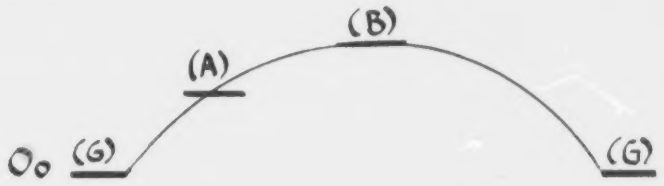
1. Can the children raise and lower the pitch of their voices?

2. Can the children return each time to the starting tone?

3. Can the children follow the graphs accurately?

Procedures	**Suggestions**
5. Combine the two contour lines. 	***Follow-up*** 1. Have the children compose their own contour compositions and perform them for the class. 2. Create different moods by changing the initial sound. Instead of using oo, use ee or aa as in "apple." 3. Use contour scores as background music for an interesting poem or story (e.g., stories about outer space, mysteries, etc.).
6. Write various combinations of contour lines going above and below the note G. Have the children sing them. **Example**  	

Lesson 2: *Preliminary Techniques—Pitch Level Lines*

Procedures	**Suggestions**
1. Put the following contour line on the board and sing beginning on the note G. Refer to preceding lesson.	1. Have a pitched instrument available to give the starting pitches and pitch levels (e.g. xylophone, recorder, pitchpipe, piano, resonator bells, etc.).
	2. Use the tones G A B on any pitched instrument to sound the pitch levels.
2. Add pitch level lines to the curve.	
	Select a child to play these as you point to the pitch levels on the board.
The teacher pauses at each level while the children sustain that pitch, aided by the pitched instrument. Slide from one pitch level to the next.	***Evaluation***
3. Children sing the pitch levels without sliding from one to the other.	Can the children sing the various pitch levels in response to: A. the hand signals? B. the written symbols?

Procedures	**Suggestions**
4. Without the use of the board, the teacher uses the hand levels while the children sing. 5. Use the three hand levels in different order and have the children respond through singing. **Example** (A) (A) 1. (G) (G) (G) (B) (A) 2. (G) (G)	***Follow-up*** 1. Have the children move their hands with the teacher to demonstrate the pitch levels. 2. Children create their own melodies using pitch levels. 3. Children write their own melodies using pitch level lines.

Lesson 3: *The Kodàly Method*

Procedures

1. Show the hand signal for "do." ***DO***

   Have the children demonstrate the hand signal saying the word "do." Repeat this by punctuating the "do" with a forward motion of the hand.

2. Show the hand signal for "re." ***RE*** Repeat above procedure.

3. Mix the "do" and "re" in many combinations as the children perform the hand signals and say the names. (For example, do, do, re, do, re, re, do.)

4. Introduce the hand signal for "mi" as above. ***MI***

5. Mix the "do," "re" "mi," in many combinations. Check individual and group responses.

6. Using a pitched instrument, sound the "do" (D). Use the hand signal for "do" as the children use the hand signal and sing the note "do" and sustain. Hold the note "do" for at least four beats. Practice until the tone is clear, sustained and on pitch.

7. Beginning with the hand signal and singing of "do," move the signal to "re." The voices will move up to "re" with the aid of the pitched instrument.

8. Mix the "do" and "re" in many combinations as the children perform the hand signals and sing the pitches.

9. Introduce "mi." Begin with "do," move to "re" then to the new note "mi."

Suggestions

1. The Kodaly method (system) is an approach to music reading based on folk songs (Hungarian) and using hand signals to indicate pitch relationships (solmization).

Procedures

10. Mix the "do," "re," and "mi" in any combination as the children perform the hand signals and sing the pitches.

11. Divide the class into two groups. One group will sustain the "do" while the other group moves from "do" through "re" to "mi," sustaining each tone for 3 beats.

Group 1—Hold the "do," while group 2 sings "do," "re," "mi."

Group 2

Reverse the groups.

Suggestions

2. Prepare a pitched instrument — xylophone, resonator bells, recorder, pitchpipe, piano, etc.

3. In this method, any note can be called "do." The use of the note D as "do" is one example.

4. When the class reaches step #11 (two-part singing), listen for balance and pitch accuracy. Call attention to the skill of singing one note and hearing another.

Evaluation

1. How well can the children sing on pitch in response to the hand signals?

2. Have the children demonstrated the use of the hand signals without the aid of the teacher?

3. How well can the children harmonize?

Follow-up

1. Introduce the remaining two tones in the pentatonic scale — "sol" and "la." The pentatonic scale is "do," "re," "mi," "sol," and "la."

2. Select a pentatonic song (see song anthology) and teach through hand signals.

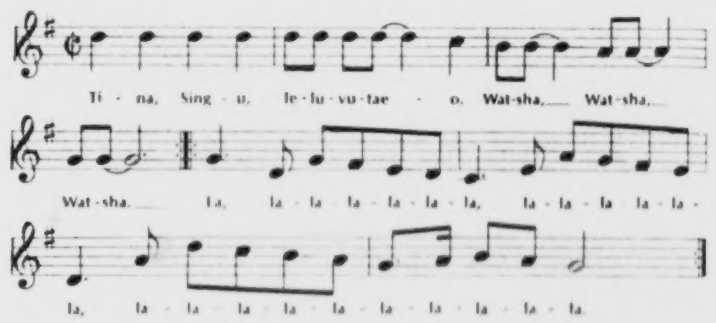
3. Teach the remaining notes of the scale emphasizing good tone quality and pitch accuracy.

Lesson 4: *Experimental Reading Approaches*

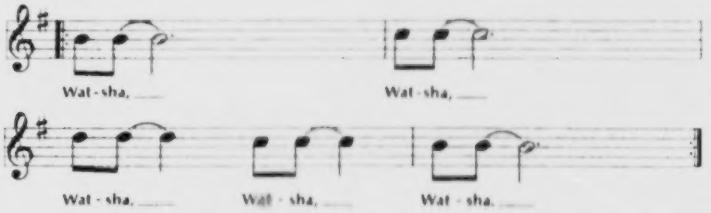
Procedures

1. Introduce and teach *Tina Singu* as a unison song.

TINA SINGU*



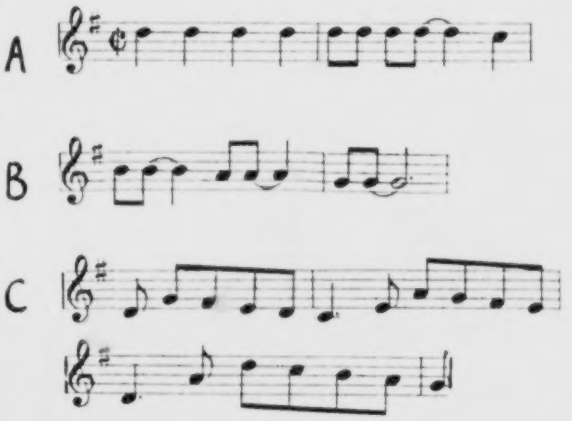
2. Teach the descant.



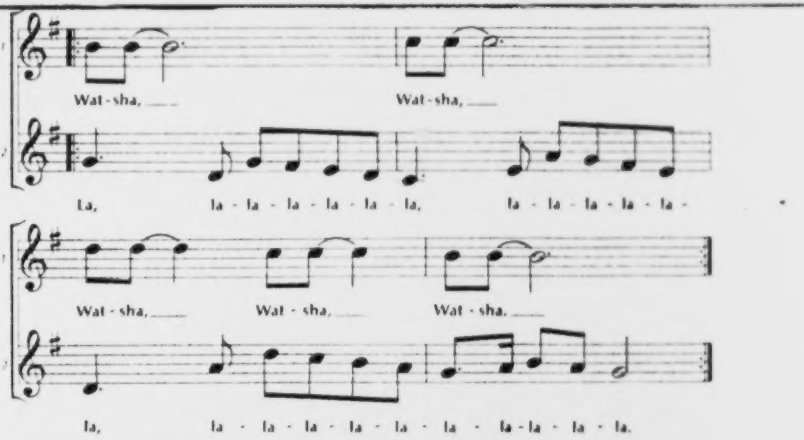
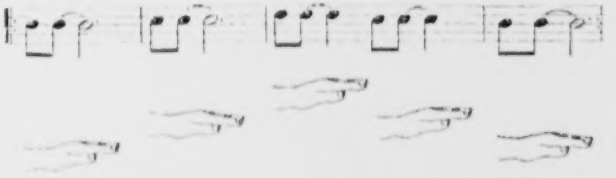
3. Combine second half of song with descant.

*From *Silver Burdett Music—Book 6* (Morristown, N.J.: Silver Burdett, 1974). Reprinted by permission of the publisher.

Suggestions

1. Prepare chart of song with descant.
2. Prepare three flash cards of tone patterns.

Evaluation

1. Select any measure from the song. Can the children indicate the direction or contour of the notes using hand levels?
2. Use the flash cards in random order and have the class sing using the words of the song.

Procedures

4. Using flash card A, have students locate the melodic pattern wherever it appears in the song. Have them sing it.
5. Follow similar procedures with cards B and C.
6. Have children describe the tonal movement on each card.
   Card A — mostly repeated tones
   Card B — downward movement
   Card C — skip upward and step downward
7. Have the children identify and locate the melodic sequence on card C.
8. Have students respond to the direction or contour of the melody line by using hand levels. For example:

Call attention to the repeated tones, descending and ascending motion.

Suggestions

Follow-up

1. Divide the class into two gorups. Clap the rhythm of the words.
2. Using familiar songs, have children indicate the melodic contour using hand levels.

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Creative Musical Experiences

Introduction:

An Approach to Creative Musicianship

In the process of educating children, educators emphasize the developments of concept and skills. We know, however, that the true measure of student achievement in learning becomes apparent in the ability to assimilate these learnings to the point of using them for self-expression, modified or extended by personality and imagination; in other words, to think creatively as a result of the acquired skills and concepts.

In music, we encourage the child to "open out" and to express himself —through expressive singing, through a sensitive and intelligent use of the instruments, through imaginative rhythm response, and through demonstrated awareness in listening.

With young children, the creative process starts with imitation. Strange as it may seem, this is made necessary because the child must have a point of departure from which to explore the world of sound. The teacher provides this, perhaps by exploring with his or her class the sounds of nature and the environment, perhaps through the imaginative use of songs, or by the use of instruments and movement. *In every possible way, we must encourage the child to use music as a vehicle for the projection of his own ideas.*

The Role of the Teacher

The teacher must be receptive and alert to ideas that originate with the children and avoid following a rigid, preplanned lesson format. *The teacher must create a classroom climate conducive to imaginative musical expression and must share with the children their adventures in music.*

Musical creativeness is multifaceted. There is creativity in the manner in which a song is sung or an instrumental piece is played, that is, in performing. There is creativity in improvisation of music, or writing it, that is, in composing. There is also creativity in the manner in which we listen to music and respond to it. We may manifest this creativity physically, emotionally, or intellectually, and respond verbally. In every case our response is governed consciously or subconsciously by an inner awareness of certain artistic criteria. Some of these criteria are acknowledged in the following questions:

1. Does the music develop logically?
   How does it evolve? How does it grow?
   Is there coherence in form?
   Does it resolve satisfactorily?

2. Does the music have variety? Interest?
   Is the tone color (or colors) — vocal or instrumental — rich and pleasing?
   Is there variety dynamically?
   Is there melodic, rhythmic, harmonic, nonharmonic interest?

3. Is the music expressive?
   Does the music hold the listener's interest emotionally, physically, or intellectually?
   Does the listener relate to it? Enjoy it? does it disturb the listener?

For performers, composers, and listeners, these criteria and others become the basis of music evaluation and criticism.

Teachers must approach every musical effort without formed judgments. The student needs the opportunity for expression, experimentation, discovery, and then self-evaluation. It is the teacher's responsibility to afford the learner the opportunity to create his own learning approaches, for these may be the most effective for him.

Lesson 1: *Composing with Various Sound Sources*

Procedures

1. Teacher asks class, "What objects in this room might produce an interesting sound?" Write responses on board. (Radiator, desk, chalkboard, pencils, rulers, waste basket, etc.)

2. Teacher selects volunteers to experiment with the first sound source listed. What different sounds are possible?

3. Repeat step 2 for other objects listed.

4. Tell the class: "We are going to write a composition using the sounds we have just discovered." Show the class the plan for the composition.

A	B	A (repetition of first section)
10 seconds	5 seconds	10 seconds

5. Have children suggest a sound or combination of sounds for the A section. Select a group of children to perform the sounds.

6. Have the class decide on a contrasting combination of sounds for section B, and select another group of performers.

7. The teacher, following the second hand of a watch, indicates when each section begins and ends.

8. Rehearse and record.

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Suggestions

1. Because of new and broader parameters of sound production, the use of non-conventional sound sources has musical validity. The same criteria—form, contrast, variety, etc.—apply as in traditional music. The challenge will be to get an interesting variety of sounds in which there is some dialogue between the instruments.

2. Since students are exploring objects in the room, expect a certain amount of noise.

Evaluation

1. What imaginative and contrasting sounds do the children find for each section?

2. How well do the children perform their parts musically?

3. How well does the composition stand as a valid piece of music? Discuss with class.

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Procedures	Suggestions
	Follow-up 1. Have the children bring in from home some object capable of making an interesting sound. Common household objects such as paper bags, sandpaper, and empty containers may provide the child with new materials for musical composition. 2. Divide the class into groups of 4 to 6 children. Instruct each group to create its own composition. Assign each group to a different section of the room. Allow 5 to 10 minutes for preparation, using the same time and structural guidelines (A B A). Each group selects its own conductor. Perform, record and evaluate. 3. Create other compositions varying the length and structure. 4. Have the class devise their own notational system to represent their original compositions.

Lesson 2: *Using Environmental Sounds in Composition*

Procedures

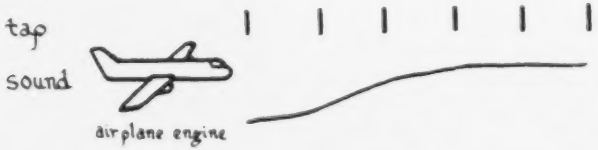
1. The children close their eyes and focus on what they hear around them. Listen for sounds (fire engine, airplane, steam from radiator, slamming door, automobiles, etc.).

2. Discuss the different sounds which were heard. How did the fire engine sound? The airplane? etc. Imititate each sound with the voice.

3. Score the sounds in rhythm.

Example A.

Example B.



Example C.

Practice making each sound while tapping the beats.

Suggestions

1. If environmental sounds are difficult to hear in the room, prepare a tape of various environmental sounds outdoors. Use a cassette recorder.

2. Sounds, like paintings, are perceived differently by different children. The expression of a sound is their perception of it.

Evaluation

1. How well are the children able to imitate environmental sounds with their voices?

2. Can they perform the sound score?

Follow-up

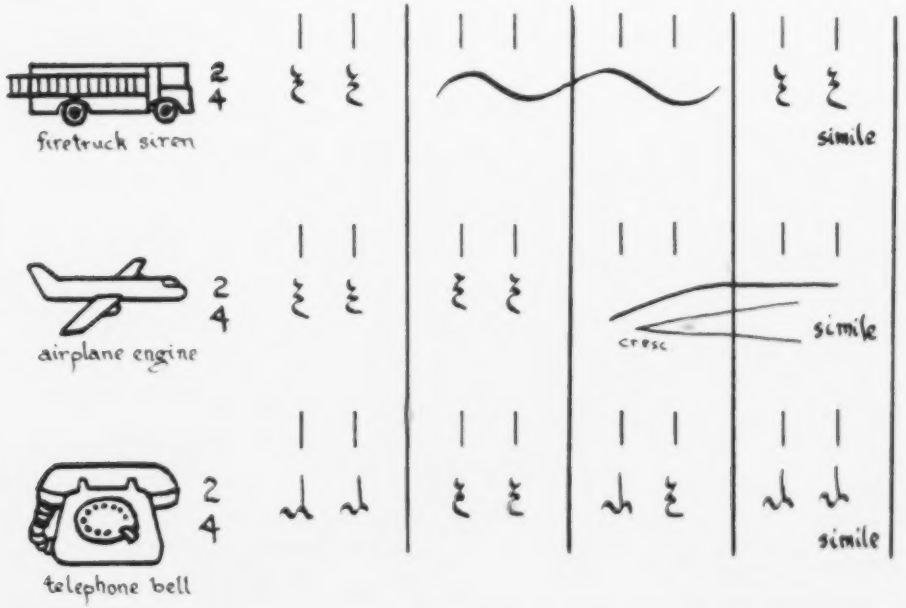
1. Children bring in pictures of objects that create environmental sounds—e.g., birds, fire engines, automobiles, to be used as part of their sound scores.

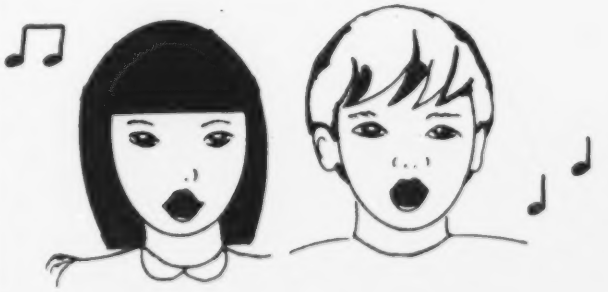
2. Children create their own sound scores.

3. Take a cassette recorder on a field trip and record different environmental sounds to be added to the sound scores.

Procedures	Suggestions

4. Combining sounds around us. Divide the class into three sound groups—the airplanes, the telephones, and the fire engines. Read and perform the score as you would a rhythm band score.





Appendix

Glossary of Musical Terms

Absolute music—pure music with no literary association
Accelerando—getting faster
Adagio—slowly
Allegretto—lively
Allegro—fast
Andante—moderately slow
Augmentation—doubling of time values, making the music twice as slow
Bar—the vertical line that divides the staff into measures
Beat—pulse
Blue notes—flatting of certain notes, usually the third and seventh degrees of the scale; as found in jazz, rock, and soul music
Chord—three or more tones built on intervals of thirds
Clef—the symbol that marks the name and pitch of one note, and all notes in relation to it
Coda—concluding section
Crescendo—getting louder (*cresc.*-abbreviation)
Cut Time—two beats to a measure instead of four; the half note is the beat (𝄵)
Decrescendo—getting softer (*decresc.*-abbreviation)
Descant—a secondary melody sung or played as an accompaniment to a song
Dot—a dot increases the time value of the preceding note by one half
Dynamics—a degree of loudness
Fermata—a pause or hold of indefinite length
Fine—end
Flat (b)—the symbol that modifies the pitch of a note by lowering it one half step
Forte—loud (f-abbreviation); *fortissimo*—very loud (ff-abbreviation)

Horizontal Approach—voice parts are taught in entirety and then combined
Inversion—when a tone other than the root is the lowest tone of a chord
Key—tonal center
Legato—smooth, connected
Ledger Line—a short line added to write notes above or below the staff
Lento—slow
Measure—the space between two bar lines
Meter—regularly recurring patterns of strong and weak beats
Meter Signature—the numerical symbol that appears at the beginning of each piece which defines the strong-weak beat pattern
Moderato—moderate speed
Modulate—change from one key to another
Ostinato—a short rhythmic or melodic pattern repeated throughout a song
Partner Songs—two songs which can be played or sung together as a two-part song
Patchen—rhythmic accompaniments which can be played on different parts of the body
Pedal Point—a tone which is sustained throughout a passage of music
Pentatonic—a scale of 5 notes, usually the 1st, 2nd, 3rd, 5th, and 6th degrees of the major scale
Phrase—a musical statement equal to a thought or idea expressed with words
Piano—softly (p-abbreviation); *pianissimo*—very softly (pp-abbreviation)

Pick-up—when a piece of music begins with an incomplete measure, hence, on a weak beat
Presto—very fast
Program Music—music which describes something, e.g., a story or a scene
Rest—silence
Rhythm—the force that generates musical flow
Ritardando—getting slower (rit.-abbreviation)
Root—the lowest tone of the chord from which the letter-name is derived
Round—a song sung in two or more groups in which all groups sing the same melody but enter at different times
Sequence—a melodic pattern repeated on a different level of pitch
Sharp(#)—symbol that modifies the pitch of a note by raising it one half step
Staccato—short, separated
Staff—the five parallel lines and four spaces on which music is written
Syncopation—when the regular rhythm of music is distorted or disturbed by accents occurring at places other than the regular metric accents
Tempo—the rate of speed at which a musical composition is played or sung
Tie—a curved line joining two or more notes to be played or sung as one unbroken note
Up-beat — (See Pick-up)
Vertical approach—a segment or phrase of one voice part is taught; its accompanying segment or phrase is taught, and then the two parts are put together to achieve blending. Additional segments are taught in the same way until the entire song is learned in parts.

Song Anthology

This anthology has been arranged in categories representing the conceptual areas dealt with in this curriculum. The songs in each category are recommended for teaching the concept indicated.

The following abbreviations have been used throughout this anthology:

MB—*The Music Book* (Holt, Rinehart and Winston, Inc.)
MMYO—*Making Music Your Own* (Silver Burdette, Co.)
EM—*Exploring Music* (Holt, Rinehart and Winston, Inc.)
SOM—*The Spectrum of Music* (Macmillan Publishing Co.)
GWM—*Growing With Music* (Prentice-Hall, Inc.)
TIM—*This Is Music* (Allyn & Bacon, Inc.)
DMT—*Discovering Music Together* (Follett Publishing Co.)
MOM—*Magic of Music* (Ginn & Co.)
NDIM—*New Dimensions In Music* (American Book Co.) Level E: *Experiencing Music*, Level F: *Mastering Music*

I Compound Meter ($\frac{6}{8}$)

1. "America"—from *West Side Story*, by Leonard Bernstein
2. "Aupres de ma Blonde"—MMYO-6, SOM-5
3. "Blow the Man Down"—TIM-5
4. "Captain Jinks"—TIM-5
5. "Consider Yourself"—EM-6, MB-6
6. "Dogie Song"—MMYO-5, GWM-6
7. "Funiculi Funicula"—DMT-6
8. "Greensleeves"—MMYO-6, SOM-6, MB-6
9. "Home on the Range"—SOM-6
10. "I've Gotta Be Me"—by Walter Marks
11. "Life Every Voice and Sing"—EM-5, NDIM-6, MB-5
12. "Macaroni"—EM-6, MB-5
13. "MacNamara's Band"—by Shaemus O'Connor
14. "One More River"—GWM—5
15. "Pat Works on the Railway"—SOM-5
16. "Red Iron Ore"—TIM-5, GWM-5
17. "Seventy-Six Trombones"—from *Music Man*, by Meredith Wilson
18. "Silent Night"—MMYO-6
19. "Vive l'amour"—TIM-6
20. "When Johnny Comes Marching Home"—EM-5, GWM-6, SOM-5

II. Other Meters

1. $\frac{7}{8}$ "Albanian Wedding Song"—MMYO-6
2. $\frac{7}{8}$ "Barnyard Song"—GWM-5
3. $\frac{5}{8}$ "Buffalo Gals"—TIM-5
4. $\frac{7}{8}$ "The Canadian"—GWM-5
5. $\frac{5}{8}$ "Come and Go"—TIM-6
6. $\frac{5}{8}$ "El Vito"—MMYO-6
7. $\frac{7}{8}$ "Friend, Since You Want to Marry"—EM6
8. $\frac{7}{8}$ "Gerakina"—MMYO-6
9. $\frac{5}{8}$ "Icelandic Prayer"—EM-6, MB-6
10. $\frac{5}{8}$ "The Impossible Dream"—from *Man of La Mancha*, by Darion and Leigh
11. $\frac{3}{4}$ "In Old Spain"—TIM-6
12. $\frac{3}{4}$ "Kalevala"—NDIM-5
13. $\frac{7}{8}$ "Man Must Be Free"—SOM-5
14. $\frac{5}{8}$ "Once to Every Man and Nation"—MOM-6
15. $\frac{7}{8}$ "The Shepherd Boy"—SOM-6
16. $\frac{3}{4}$ "Softly Calls the Cuckoo"—EM-6
17. $\frac{7}{8}$ "Stoyan's Wife"—SOM-5
18. $\frac{5}{8}$ "Tallis' Canon"—EM-6
19. $\frac{5}{8}$ "The Tambourine"—SOM-5
20. $\frac{5}{8}$ "These Things Shall Be"—EM-6
21. $\frac{5}{8}$ "Timber Waste"—TIM-6
22. $\frac{5}{8}$ "Wayfaring Stranger"—NDIM-5

III Changing Meter

1. "A-Joggin Along"—TIM-5
2. "Blackbird"—EM-6
3. "Bluebird of Happiness"—by Darryl Skrabak
4. "Day By Day"—from *Godspell* by Stephen Schwartz
5. "Down on Mac Connachy Square"—from *Brigadoon,* by Lerner and Lowe
6. "Fiesta Time"—SOM-6
7. "Good Evening"—NDIM-6
8. "Han Skal Leve"—EM-5
9. "I Know An Old Lady"—by Alan Mills and Rose Bonne
10. "In the Plaza"—MOM-5
11. "Katie Moore"—MMYO-5
12. "Let's Go Dancing"—NDIM-6
13. "Lullaby"—EM-6
14. "Mayo Nafwa"—NDIM-5
15. "My Bark Canoe"—TIM-5
16. "My Wagon"—EM-5
17. "Naranjita"—EM-5
18. "Plowing Song"—EM-6
19. "Seagulls"—EM-5
20. "The Side Show"—TIM-6
21. "Soldier, Soldier"—NDIM-5
22. "Something's Comin' "—from *West Side Story,* by Leonard Bernstein
23. "Spirit Song"—EM-6
24. "Strawberry Fields Forever"—Lennon and McCartney
25. "Three Laughing Girls"—MOM-6
26. "Walk Him Up the Stairs"—from *Purlie,* by Udell and Geld
27. "Wasn't That a Time"—*Weaver's Songbook,* by Lee Hays
28. "Whose Garden Was This"—by Tom Paxton

IV Cut Time

1. "Blowing In the Wind"—by Bob Dylan
2. "Cabaret"—from *Cabaret,* by Fred Ebb and John Kander
3. "Get Me to the Church on Time"—from *My Fair Lady* by Lerner and Loewe
4. "Hill an' Gully"—MMYO-5
5. "Hosanna"—MMYO-5
6. "Jingle, Jangle, Jingle"—EM-5
7. "The Keeper"—*Weaver's Songbook*
8. "Marching to Pretoria"—SOM-6
9. "Michie Banjo"—MMYO-5
10. "Smiles"—GWM-5
11. "Stars and Stripes Forever"—MMYO-6, GWM-5
12. "Suliram"—EM-6
13. "Take Me Home, Country Roads"—by Daroff, Nivert and Denver
14. "Talk to the Animals"—from *Doctor Dolittle,* by Leslie Bricusse
15. "This Land Is Your Land"—MMYO-5, NDIM-5
16. "To Life"—from *Fiddler on the Roof* by Jerry Bock, Shelton Harnick
17. "Where Have All the Flowers Gone?"—Pete Seeger

V Syncopation

1. "Angelique-O"—MMYO-6
2. "Come to the Land"—EM-6
3. "Do Lord"—MDIM-5
4. "Down by the River"—DMT-5
5. "Do You Know the Way to San Jose?"—by Hal David and Burt Bacharach
6. "Erie Canal"—DMT-5, GWM-5, NDIM-5, MMYO-5, MB-5
7. "Food, Glorious Food"—from *Oliver* by Lionel Bart
8. "Jamaica Farewell"—NDIM-6
9. "Linstead Market"—MMYO-5
10. "Lonesome Traveler"—*Weavers Songbook*
11. "Matilda"—Harry Belafonte recording
12. "Pack She Back"—GWM-5
13. "Porcupine Pie"—by Neil Diamond on album *Moods*
14. "Rock Island Line"—GWM-5
15. "Temporal"—EM-6, NDIM-5
16. "This Guy's In Love With You"—by Hal David and Burt Bacharach
17. "Trinidad"—EM-6, MB-6
18. "Wade in the Water"—NDIM-5
19. "Water Come a Me Eye"—EM-6, MB-6

VI Dotted Notes

1. "Battle Hymn of the Republic"—MMYO-6, NDIM-5, GWM-6, SOM-5
2. "Bonnie George Campbell"—TIM-6
3. "Carolina in the Morning"—GWM-5
4. "Clementine"—TIM-5
5. "Cockles and Mussels"—EM-6, SOM-5, MB-6
6. "Comin' Thro' the Rye"—EM-6
7. "Doctor Dolittle"— from *Doctor Dolittle* by Leslie Bricusse
8. "Goober Peas"—DMT-5
9. "Heather on the Hill"—from *Brigadoon* by Lerner and Loewe
10. "John Robertson"—TIM-6
11. "Jolly Holiday"—from *Mary Poppins* by Richard and Robert Sherman
12. "Kentucky Babe"—TIM-6
13. "La Fiesta"—DMT-6
14. "The Mermaid"—GWM-5
15. "Oh, Charlie is My Darling"—TIM-6
16. "On the Banks of the Wabash"—DMT-6
17. "Raindrops Keep Fallin' on My Head"—by Hal David and Burt Bacharach
18. "Sylvie"—GWM-6
19. "Witches"—TIM-5
20. "Yellow Submarine"—by John Lennon and Paul McCartney

VII Rounds

1. "A Ram Sam Sam"—TIM-6
2. "Above the Plain"—MMYO-5, GWM-6
3. "By the Singing Water"—DMT-6
4. "Canoe Round"—MMYO-5, NDIM-5
5. "Chairs to Mend"—MMYO-5
6. "Come Follow Me"—TIM-5, MB-6
7. "*Dona Nobis Pacem*"—TIM-6, NDIM-5, GWM-6, SOM-6
8. "The Donkey"—TIM-5
9. "Everybody Loves Saturday Night"—EM-6, MB-6
10. "Ghost of Tom"—EM-6, MB-6
11. "Hey, Ho! Nobody Home"—MMYO-6, GWM-6, SOM-5, MB-6
12. "I Love the Mountains"—TIM-5
13. "Music Alone Shall Live"—GWM-5, NDIM-5, SOM-6, MB-5
14. "*Shalom Chaverim*"—MMYO-5, SOM-5
15. "Song of Praise"—MMYO-5
16. "Summer Is Icumen In"—TIM-6
17. "Tender Shepherd"—from the musical version of *Peter Pan*

VIII Songs With Descants

1. "All Through the Night"—GWM-5
2. "America the Beautiful"—MOM-6
3. "Battle Hymn of the Republic"—MMYO-5
4. "Green Grow the Laurels"—EM-6, MB-6
5. "He's Got the Whole World in His Hands"—EM-6
6. "Hiking Song"—TIM-6
7. "A Hundred Years Ago"—EM-6
8. "I'm Gonna Sing"—SOM-5
9. "It's a Small World"—SOM-5
10. "Lonesome Road"—GWM-5
11. "The Lord's My Shepherd"—EM-5
12. "Now Let Me Fly"—MMYO-5
13. "Oleana"—EM-5, MB-5
14. "Roll On, Columbia"—EM-6, MB-6
15. "Spring Song"—MMYO-5
16. "Swinging Along"—TIM-5, SOM-5, MB-5
17. "Take Time for Life"—TIM-6
18. "Two Wings"—EM-5, MB-5
19. "We Gather Together"—MMYO-5

IX Blues Songs

1. "Can't Buy Me Love"—Lennon and McCartney
2. "The City Blues"—NDIM-5
3. "Ev'ry Night When the Sun Goes In"—EM-6, MMYO-6, MB-6
4. "Good Morning, Blues"—EM-5, MMYO-6, MB-5
5. "Joe Turner Blues"—MMYO-6
6. "New York City"—SOM-6
7. ""Sixty-Six Highway Blues"
8. "Walkin' Blues"—MB-6

X Modal Songs

1. "East Virginia"—recorded by Joan Baez on Vanguard, URS 9078
2. "Kiso Bushi"—NDIM-5
3. "The Mary Golden Tree"—TIM-6
4. "Old Joe Clarke"—EM-5, MB-5
5. "Ol' Gray Goose"—SOM-6
6. "Scarborough Fair"—MOM-6, SOM-5, MB-6
7. "Shanty Boys in the Pine"—TIM-5

IX Pentatonic Songs

1. "Arirang"—EM-6, GWM-6, MB-6
2. "Before Dinner"—DMT-6
3. "Bird's Courting Song"—GWM-5
4. "Black Sheep"—MMYO-5
5. "Canoe Round"—MMYO-5, NDIM-5
6. "Chimes At Night"—DMT-6
7. "Comin' Thro' the Rye"—EM-6
8. "Crescent Moon"—MMYO-6
9. "Feng Yang Song"—MMYO-6
10. "The Flower Gift"—SOM-6
11. "Get On Board"—DMT-6
12. "Meng Chiang Ny's Lament"—MMYO-5
13. "The Purple Bamboo"—EM-6
14. ""Sakura"—SOM-6
15. "Song of Greeting"—NDIM-5
16. "Swing Low, Sweet Chariot"—MOM-5
17. "Zuni Sunrise Song"—TIM

XII Songs With Sequences

1. "The Ash Grove"—GWM-5, SOM-5
2. "Cockles and Mussels"—EM-6, SOM-5
3. "Dance the Hora"—MOM-5
4. "Do-Re-Mi"—from *The Sound of Music* by Rogers and Hammerstein
5. "Dry Bones"—GWM-6
6. "The Galway Piper"—DMT-6, NDIM-6
7. "Havah Nagilah"—TIM-6
8. "High Hopes"—by Sammy Cahn and James Van Heusen
9. "Let Us Sing Together"—TIM-6, SOM-6
10. "Marching to Pretoria"—TIM-6, SOM-6
11. "Marianina"—TIM-6
12. "Minka"—MMYO-6
13. "Music Alone Shall Live"—GWM-5, NDIM-5, SOM-6
14. "Que Bonita Bandera"—NDIM-5
15. "Rock-a-My Soul"—MMYO-6, SOM-6
16. "Sambalele"—TIM-6
17. "The Sound of Silence"—by Paul Simon
18. "Step In Time"—from *Mary Poppins* by Richard and Robert Sherman
19. "Thumbelina"—MOM-5, MB-6
20. "Tina Singu"—TIM-6, EM-5, MB-5
21. "Tum Balalaika"—EM-6, GWM-5, MMYO-5, SOM-6
22. "Where Is Love"—from *Oliver* by Lionel Bart
23. "Who'll Dance With Mary"—MMYO-5

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Wheeler, Lawrence, and Lois Raebeck. *Orff and Kodaly Adapted for the Elementary School.* Dubuque, Iowa:W.C. Brown Co., 1972

Playing the Guitar

The guitar has a long-standing reputation as a popular medium for social communication. Students often find the guitar an effective instrument for communicating their emerging hopes, feelings and desires. The teacher may use these pages as a foundation for his/her creative ideas and abilities in teaching the guitar.

Correct playing position

The guitar is usually played in a seated position. The guitar should rest on the right thigh (possibly with the legs crossed). Be sure that the neck is held with the left hand and *does not point downward.*

Left-hand position

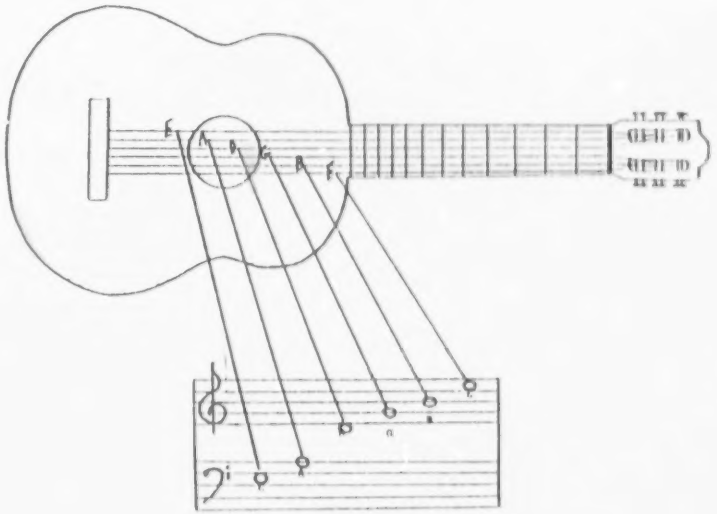
The left elbow and wrist should be relaxed. The hand and fingers should be arched so that the fingers are close to the strings. Do not let the palm of the hand touch the neck of the guitar.

Right-hand position

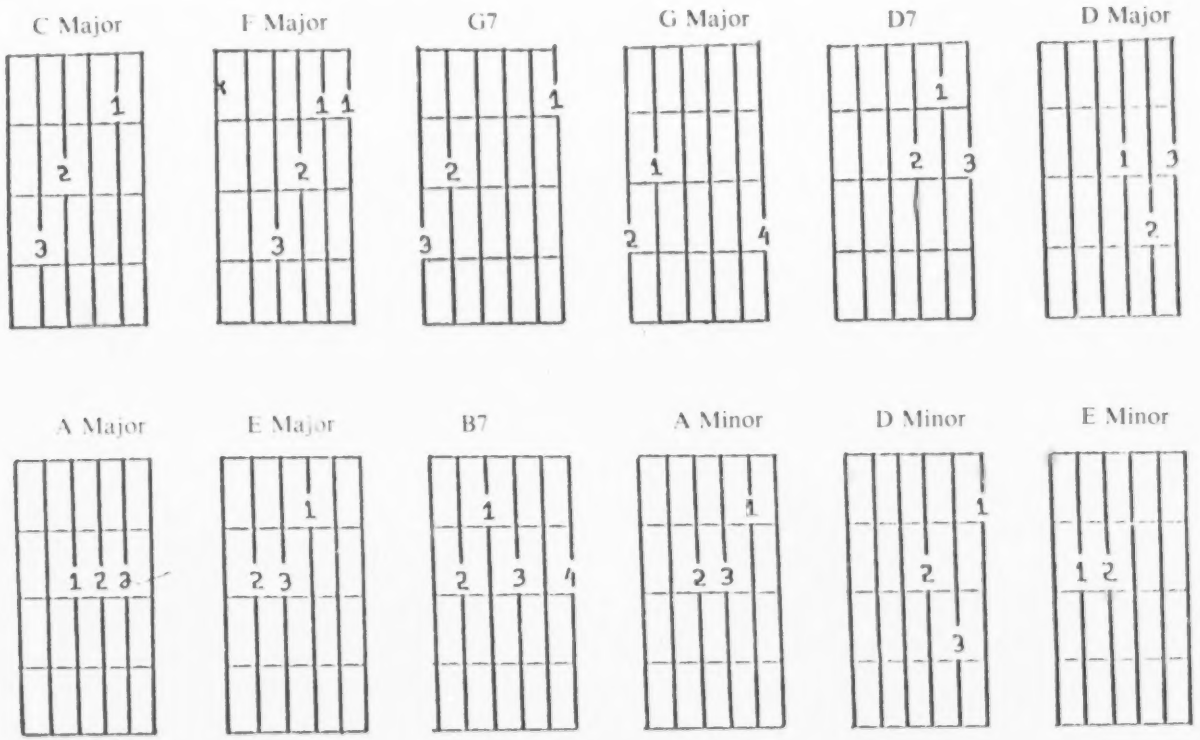
Use a flat pick which is held between the thumb and first finger. Be sure to hold it firmly. Keep the hand relaxed. The thumb should be held parallel to the strings. Keep the wrist arched and relaxed.

Tuning the guitar

The guitar strings are E, A, D, G, B, E (from low to high). Use a pitch pipe or piano for accurate tuning. Be sure you turn the tuning keys SLOWLY in the right direction for raising or lowering the pitch of the strings. Turning the keys clockwise *raises* the pitch, counter-clockwise *lowers* the pitch.



Guitar Fingering Chart



In guitar fingering, the thumb is not used. Finger #1 refers to the index finger of the left hand.

X—string is not played. In all other chords, all six strings are sounded.

160

161

Guitar Song Lists

Songs That Can Be Played With 2 Chords

(Can be played with any of these chord combinations:

Key of A major — A-E7
Key of G major — G-D7
Key of C major — C-G7
Key of D major — D-A7

1. Rock My Soul
2. He's Got the Whole World In His Hands
3. Alouette
4. Skip To My Lou
5. Hush Little Baby
6. Ten Little Indians
7. Spoonful of Sugar
8. Old Lady Who Swallowed a Fly
9. A-men
10. Pick a Bale of Cotton
11. Hey Lolly Lolly
12. Tom Dooley
13. Pay Me My Money Down
14. Carry It On
15. Put Your Arms Around Me, Honey
16. Down in the Valley
17. How Much Is That Doggie in the Window?

Songs in 3/4 Meter Using 3 Chords

1. Clementine
2. Streets of Laredo
3. Beans in My Ears
4. On Top of Old Smokey
5. Little Boxes
6. Home on the Range
7. Last Night I had the Strangest Dream
8. Hi Lili Hi Lo
9. *Que Lindo* (Spanish)
10. Depostie
11. Goodnight Irene
12. *Que Sera Sera*
13. Cockles and Mussels
14. So Long, It's Been Good to Know You
15. My Bonnie Lies Over the Ocean
16. Happy Birthday to You

Songs in $\frac{4}{4}$ Meter Using 3 Chords

1. This Old Man
2. Cindy
3. This Land Is Your Land
4. Down by the Riverside
5. Blowing in the Wind
6. Feeling Groovy
7. Hey Jude
8. Jesse James
9. Kum Ba Yah
10. The Unicorn
11. M.T.A.
12. Oleanna
13. Pack Up Your Sorrows
14. Careless Love
15. Hare Krishna
16. Davy Crockett
17. Tzena Tzena
18. Leaving on a Jet Plane
19. Big Blue Frog
20. Lemon Tree
21. Oh Susanna
22. Comin' Round the Mountain
23. Battle Hymn of the Republic
24. Day Is Done
25. I Walk the Line
26. Turn, Turn, Turn
27. You Are My Sunshine
28. When the Saints Go Marchin' In
29. Danny Boy
30. This Train
31. Wimoweh
32. Jamaica Farewell
33. Sloop John B.
34. We Shall Overcome
35. Michael, Row Your Boat Ashore
36. Your Cheatin' Heart
37. Fire and Rain
38. Little Bird
39. Both Sides Now
40. B-I-N-G-O
41. Oh, Freedom
42. Put Your Hand in the Hand . . .
43. Joy to the World
44. Rockin' Robin
45. Everybody Loves Saturday Night
46. Hey Goodlookin'
47. John Henry
48. John Hardy
49. The E-R-I-E Canal
50. Grandfather's Clock
51. This Little Light of Mine
52. Go Tell It on the Mountain

Direct Approach: The Kodály Method

For the Teacher's Consideration

The Kodály "system" is a directed approach to music reading based on a sequence of graded, vocal, songlike exercises prepared by the Hungarian composer Zoltan Kodály.

The first studies in the text, *333 Elementary Exercises in Sight Singing*, are limited in range and rhythmic character. Later exercises and books become more and more complex. Books in the series called *The Kodály Choral Method* include:

333 Elementary Exercises in Sight Singing
50 Nursery Rhymes Within the Range of the Pentatonic
Let Us Sing Correctly
Bicinia Hungarica two-part singing (4 books)
Fifteen Two-Part Exercises

Several American approaches based on the Kodály method have also been published. Principal among these are:

Threshold to Music by Mary Helen Richards
Sight and Sound by Darasz and Jay

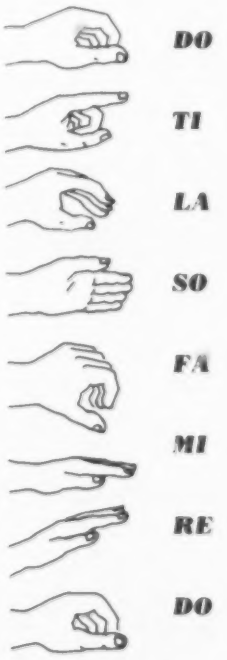
Sightsinging is a skill demanding drill and repetition. Plan to use graded exercises with hand signals and charts on a regular basis. Part of each music period should be devoted to such work if reading is a goal.

The teacher must have a trained sense of pitch to be aware of correct intonation and intervals. Use of resonator bells with class singing is advisable.

The syllable names depend on the key, since the Kodály system is used with movable DO.

The Kodály Hand Signals

Kodály hand signals are a convenient device for indicating the solfege syllables. They are useful for quick drill.



Career Guidance Capsules

Here are capsules of information about careers which require a knowledge or an appreciation of music, or which use skills particular to the study of music.

The teacher is encouraged to integrate this material into the daily lesson.

The careers mentioned are in many categories:

- Publishing and Printing
- Instrument Makers, Tuners and Repairers
- Business Managers
- Music Librarian
- Audio
- Music Therapist
- Teaching
- Performing
- Composer, Arranger, Orchestrator

Publishing and printing

The ability to read music is essential for some occupations other than playing a musical instrument professionally. These jobs are in the printing and publishing industry. A *music copyist* writes by hand on manuscript paper, or stencils, a copy of a musical score. Pens with specially designed nibs are used. When the same work is done with a music typewriter, equipped with musical symbols and notations, the occupation is called *music typographer.*

Working with pen and ink, rules, dies, ink pad and straight-edge, a *music grapher* (music autographer), draws the staff lines and then transcribes the music symbols and lyrics from the original manuscript to a sheet music master copy, which is then used for reproduction. Quite specialized is the *music engraver,* who prepares the zinc plates used to print sheet music. The staff (with proper margins), and the music and words are engraved on the zinc plates by means of metal dies and hammer. The plates are the made smooth using ball peen hammers and hand scrapers.

Instrument manufacture and repair

The *Dictionary of Occupational Titles* lists more than 60 job titles in the musical instrument manufacture and repair categories. Some of these jobs require the ability to play the instrument—especially those jobs involving the repair and manufacture of violins and woodwind instruments. The piano, in particular, involves several job functions: the *piano tuner* maintains the pitch of the strings, the *piano technician* may work at repairs (broken hammers, etc.), technical adjustment (regulation, voicing), and the rebuilding of pianos. There are also specialists in piano wood finishing and polishing.

The list expands as we consider large scale manufacturers as well as the independent artisans who make musical instruments. Certainly all of these jobs require a certain interest in and ear for music and/or musical sound.

Business management

Performing musicians must rely heavily on a group of people called agents, booking managers, business managers and tour producers. Arranging the contracts, travel, performance sites and payment for musicians are only a few of the vital jobs performed by these men and women.

It goes without saying the business managers must understand the kind of music the performer is offering, as well as the artistic temperment of the musician—whether it be Willy Nelson or Itzak Perlman, Leontyne Price or Phoebe Snow—and the tastes of the audience to whom it's being offered.

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Music library

A familiarity with the world of music as an active listener and reader may be put to use as a *music librarian.* Knowledge of music notation can be very useful.

Librarians, are generally occupied in administration of a library and performing such services as selecting, acquiring, cataloguing, classifying, maintaining and circulating library materials; providing reference, bibliographical, and readers' advisory services.

Music librarians perform these functions in the music libraries of universities and public libraries specializing in books and periodicals about music, recordings and printed music.

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Audio

Listening to music can be the foundation for a number of careers. The *cue selector* integrates prerecorded music with film. Here a sensitivity to the mood and meaning of music is essential, as well as a knowledge of key, form, and instrumentation. The cue selector must know the script and work with the director to coordinate the music with interpretation of the script. A thorough familiarity with music is also needed. He or she makes edit proposals, and supervises technical personnel during the actual recording of the film or TV score from the original tapes.

The *sound mixer* is a bit like a conductor. Operating a console and controlling the microphones, he directs the quality, volume, and balance, of sound during recording sessions, TV and radio productions, and motion picture filming. A similar occupation is that of *sound controller,* who operates a sound mixing board to regulate the production of voices, music, and taped sound effects during stage performances.

Music therapy

An awareness of the healing powers of music, although apparently new in our time, is not without its historical roots. Marsilio Ficino, a Renaissance philosopher, wrote that medicine heals the body, while music cures the soul. Himself a doctor, musician, and theologian, he put this into practice. It is interesting to note that in ancient Greek mythology, Apollo was both the god of medicine and music.

At the present time, the role of the *music therapist* is esentially to plan, organize and direct music activities as part of the cure treatment of patients, so as to influence behavioral changes that could lead to increased experience and comprehension of self and environment. A full range of music activities is possible—solo and group singing, playing in bands, music listening, attending concerts, rhythmic and other creative activities—in which the therapist directs and participates. The therapist collaborates with the rest of a rehabilitation team in order to best serve the patient's needs and better understand their capabilities and interests. The writing of reports on the patients is required. The therapist studies and analyzes the patients' reactions and responses, and describes the indications of progress or regression. Thus the practice of clear observation of human behavior, thoughts, and emotions is essential in this career.

Composing and Arranging

The fruit of the work of a *composer* is a piece of music. One may describe the creative process, the act of composing itself, as the bringing together of elements, complex parts, into unity and balance, into ordered arrangement. The process takes raw musical materials and extends it, elaborates on it, draws out its possibilities, and treats it with whatever skill and depth the composer has to offer. It takes into account the craft and skill of the composer, as well as the refinement of thought and feeling, and yet also the function of the music—its purpose in being written. The depth of the writing, the esthetic point of view of a composer, however, is ultimately the foundation from which he or she works.

The possibilites of combinations of instruments and voices is unlimited, as modern composers make use of the entire world's traditions. A composer may write in the classical tradition, or in jazz, or a fusion of the two, for example. There is also electronic music composed of synthesized or computerized sounds, possibly in combination with instruments. Composers create original musical forms or use circumscribed forms. They may write to extend or transcend limits (of form, of performance, etc.) or simply to fill a specific need or purpose. In "creating" musical ideas, a composer more accurately uncovers, discovers or refines them. The most mundane aspect of the work is to transcribe the music composed into musical notation. Yet, the precision and clarity needed for this activity is not to be underestimated.

Composers are needed for motion pictures as well as the concert hall and the stage. Related to the composer's work is that of the *arranger* who transcribes music for a musical group which was written in a different style or arrangement, and/or written for a different ensemble. For example, an arranger may adapt a piano score for a small quartet, may arrange a medley of songs for a singer, may score a vocal arrangement for a strictly instrumental group. The *orchestrator* will take already composed music and transcribe it for the orchestral instruments such as with the orchestration of the songs of a musical play.

Performing and Teaching

The two careers of performing artist and teacher in the field of music stem from a common root. It is a matter of emphasis, direction, and (of course) ability and training, as to which career one chooses to follow. The activity of "teaching" is implicit in rehearsals, no less in the classroom than in the concert hall. As he or she works, the music teacher is always performing, both in concerts, and in class.

A musician in the field of performing arts may pursue any one of many occupations.

A *musician's* work is to study, practice, rehearse and then to perform music to entertain an audience. Usually, "musician" refers to someone who plays one of the hundreds of musical instruments in the world, but may include the *singer* whose musical instrument is the voice. Special skills may be required of musicians: the ability to read music quickly, and at sight; to improvise and/or compose, and to transpose music. Furthermore, *singers* may need still other special skills and talents such as acting or knowledge of foreign languages. Performing from memory is often necessary for all musicians, though more often for the singer.

Teaching

The teacher of music instructs and guides students so that they may grow with understanding and love of music. Teachers are called upon to demonstrate , perform, speak, lecture, research, and organize — among other activities.

The scope of the profession is very vast, extending from grade school music specialists to college and conservatory professors, from local music school teachers to international master teachers and professors of music education.

Especially in the field of music, it is the domain of the teacher to teach the art of listening. The student must know how to listen in order to learn how to practice an instrument or study a piece of music — in short, how to teach oneself. Here is another way the two professions of performer and teacher are connected.

The importance of the teacher, and of teaching itself, is very great. Music is sound. It is passed on from generation to generation as an aural tradition, all notation and books notwithstanding. Teaching, therefore, is at the very heart of the continuation of the musical life of any society.

Conducting

Another career in performance is that of the conductor. The conductor's special gift is that while leading a group of musicians (an orchestra, band, or chorus) in performance, he or she serves to transmute, relay, (thus conduct) the music from them to the audience. (Thus the importance of the audience needs to be recognized.) In the fulfilling of his duties, the conductor must be versatile. Beyond the understanding and ability needed by any good musician, the conductor must have special talents and skills in leadership and administration.

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